



MORLEY®

Pedals, Effects, Switches & Ebtech® Audio Solution Devices

A Division of Sound Enhancement Products, Inc.

185 Detroit Street Cary IL 60013

Dealers 800-284-5172 Phone 847-639-4646 Fax 847-639-4723

[Sales ext 12 & 31, Technical Support ext 14]

www.morleypedals.com

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New Products

more stuff you need - available now!

Stereo Chorus Volume

A combination Chorus & Volume Pedal for Electric or Acoustic Guitars. See Page 15



POWER WAH

A Wah with vintage tone and modern features for Guitar or Bass. See Page 10



POWER WAH VOLUME

A combination Wah and Volume pedal. Vintage Wah tone, optical Volume control and all the modern features you'd expect from Morley®. See Page 11



Equipped with HQ² Custom Inductor

HQ² Custom Inductors

Specially engineered for Vintage Wah tone, reduced noise and Higher Q. Found in select models as indicated.

Bad Horsie Wah

the world's first switchless Wah – get the original!

Still the best selling switchless Wah pedal in the universe! Steve's Wah tone and Morley's modern features make this a sure fire hit for all musical styles. No mechanical parts like pots and switches means nothing to wear out!



Model
VAI-1



www.vai.com

- Switchless design. Simply step on to engage Wah and step off to go to bypass automatically. The first of it's kind! No Switches to go bad.
- Wah sweep, pitch and "Q" are set to Steve's demanding specifications.
- Electro-Optical design. No pots to wear out!
- "True Tone Bypass" circuit ensures pure guitar tone and maintains signal level in bypass and Wah mode. Suitable for Guitar or Bass.
- LED indication, easy access battery compartment and two-year warranty.
- Proudly Made in the U.S.A.

More Morley users:



Joboj
www.gtrbque.com



Bill Peck
www.bill-peck.com



Toshi Iseda
www.toshiiseda.com



Marc Pattison
www.marcpattison.com

Mark Wood
www.markwoodmusic.com



Sean Yseult
www.rockcitymorgue.com



Jaye Foucher
www.jayefoucher.com



Brad Gillis
www.bradgillis.com



Jack Frost
www.sevenwitches.net



Michael
Anderson

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Bad Horsie 2 Contour Wah

two Wah modes, adjustable level and frequency



www.favorednations.com



Model
VAI-2

It's a Bad Horsie and then some! The Bad Horsie 2 has two foot-switchable Wah modes: Bad Horsie Wah or Contour Wah. In contour mode you can dial in the frequency and level of the Wah. Still the easiest Wah to use with the only truly switchless circuitry available. Whatever Wah tone you're looking for, you'll find it in this pedal!

- Two foot-selectable Wah modes
- Switchless design. Simply step on to engage Wah and step off to go to bypass automatically!
- Wah sweep, pitch and "Q" are set to Steves demanding specifications
- Electro-Optical design. No pots to wear out!
- "True Tone Bypass" circuit ensures pure guitar tone and maintains signal level in bypass and Wah mode. Suitable for Guitar or Bass.
- Dual LED indication, easy access battery compartment and two-year warranty.
- Proudly Made in the U.S.A.

More Morley users:



Jaye Foucher
www.jayefoucher.com



Brad Gillis
www.bradgillis.com



Jack Frost
www.sevenwitches.net



Michael
Anderson

Page 4

MARK TREMONTI WAH

be loud be proud



Model
Mark 1



www.alterbridge.com

- Switchless design. Simply step on to engage Wah and step off to go to bypass automatically! No switch to go bad!
- Boost knob adds up to a full 20 dB of Wah gain that cuts through!
- The Wah tone is a hybrid of traditional and modern Wah voicings
- Wah sweep, pitch and "Q" are set to Mark's specifications
- Electro-Optical design. No pots to wear out!
- "TrueTone Bypass" circuit ensures pure guitar tone and maintains signal level in bypass and Wah mode. Suitable for Guitar or Bass.
- Diamond Plate style footpad for no-slip Wah Wah action
- LED indication, easy access battery compartment and 2-year warranty.
- Proudly Made in the U.S.A.

More Morley users:



Glen Alvelais
of Testament
www.testamentlegions.com



Andy Martin
www.andymartinmusic.com



Chris Wilson
www.chriswilson101.com



Bizz of Genitorturers
www.genitorturers.com

Erin Fyfe
of Doom Society
www.doomsociety.com

Classic Wah

a blast from the past



Model
CLW

The sound that made Morley® famous! Classic Morley® Wah tone is back in this rugged, Electro-Optical Wah pedal. Classic styling paired with a road-worthy metal housing.

- Electro-Optical design (No pots to wear out!)
- Classic Wah tones of Morley pedals from 70's and 80's
- LED indication, easy access battery compartment and two-year warranty
- Proudly Made in the U.S.A.

More Morley users:



Curtis Formadley
www.curtisguitar.com



Andrea Quartarone
www.quartarone.com



Chris Freeman
www.clfmusic.com



Adrian Galysh
www.adriangalysh.com



Brian Malone and Eric Hersemann
of Diabolic
www.diabolicblastmasters.com



Amber Jade
www.amberjade.com



Bill Maloof
Page 6

little Alligator Volume

volume via vai

Smooth, studio quality volume set the way Steve likes it. We know it's more than a typical volume pedal. We invite you to find out for yourself.



Model PLA



www.vai.com

- Familiar Linear taper. Great for violin-like volume swells
- Minimum Volume knob controls perfect balance between Lead and Rhythm volume levels.
- Electro-Optical design (No pots to wear out!)
- Suitable for use in front of amp or in FX Loop (send and return)
- LED indication, easy access battery compartment and two-year warranty.
- Proudly Made in the U.S.A.

More Morley users:



Dan Baldrich

Snake
of Skinlab
www.skinlab1.com



Deano George
www.deanogeproject.com



Ken Tyler
www.alchemedia-labs.com



Eric Vandervort
of Slavemachine
www.slavemachine.com



Joey Stuckey
www.joeystuckey.com

PRO SERIES VOLUME

smooth, consistent audio taper



Model PVO

- Audio taper. Great for pedal-steel-like swells
- Electro-Optical design means no more pots to wear out!
- Minimum Volume knob controls perfect balance between Lead and Rhythm volume levels.
- LED indication, easy access battery compartment and two-year warranty.
- Proudly Made in the U.S.A.



Jimmy O
www.jimmyo.com



Tommy Bolan
of N.Y.C.
www.nytheband.com



Jay Rusnak
of Ironhorse
www.ironhorseband.com



Share Ross
of Bubble
www.planetbubble.com

More Morley users:



Joshua Craig
www.joshuacraigpodolisky.com

Dual Bass Wah

Wah for bass or guitars tuned low

Our Dual Bass Wah has two footswitchable Wah modes. Select either traditional Wah or "Funk Wah" for percussive slappin' and poppin' playing.



Model PBA-2

- Switchless design. Simply step on to engage Wah and step off to go to bypass automatically! From the inventors of the switchless Wah pedal!
- Electro-Optical design (No pots to wear out!)
- "TrueTone Bypass" circuit ensures pure tone and maintains signal level in bypass and Wah mode. Suitable for Bass or Guitar.
- Great for use with 7 string guitars and detuned strings.
- LED indication, easy access battery compartment and two-year warranty.
- Proudly Made in the U.S.A.

More Morley users:



Bill "The Buddha" Dickens
www.billthebuddhadickens.com



Jauco III-X
www.jaucoiii-x.com



Gregory Bruce Campbell



Dave Pomeroy
www.davepomeroy.com



Philip Bynoe
www.philipbynoe.com



Rudy Sarzo
www.quietriotonline.com

POWER WAH

for the Wah Wah maniac in you

Vintage Wah tones with modern Morley® features



Equipped with
HQ² Custom Inductor



Model
PWO

- Made in the U.S.A.
- Level knob controls Wah output
- Electro-Optical design. No pots to wear out!
- "TrueTone Bypass" ensures no volume loss and maintains guitar personality in Wah mode and bypass. Better than "True Bypass".
- "HQ²" Inductor specifically designed for Vintage Wah tone
- Switch is next to foot pedal. Switch Wah on/off at any Wah position.
- LED indication, easy access battery compartment and two-year warranty.

More Morley users:



Michael Fath
www.michaelfath.com



Joy Basu
www.joybasu.com



DJ Ashba
www.djashba.com



Hott Soss
www.hottsoxx.com



Wayne Swinny
of Saliva
www.saliva.com



Joe Becker
www.joe-becker.com



Dean Cramer
www.funnymoneyband.com

Mikhail Caldwell
www.mikhailcaldwell.com

POWER WAH VOLUME

double the fun



*Equipped with
HQ² Custom Inductor*



Model
PWOV

- Combination Wah and Volume
- Level knob controls Wah output
- Volume is set for consistent audio taper.
- Electro-Optical design. No pots to wear out!
- "TrueTone Bypass" ensures no volume loss and maintains guitar personality in Wah and volume modes. Better than "True Bypass"
- "HQ²" Inductor specifically designed for Vintage Wah tone
- LED indication, easy access battery compartment and two-year warranty.
- Proudly Made in the U.S.A.

More Morley users:



Ronny North
www.ronnynorth.com



Jerry Outlaw



Marcus Henderson
www.drist.com



Mark Schenker
www.funnymoneyband.com



Scott Huckabay
www.scotthuckabay.com



Gina Schock
of the Go Go's
www.gogos.com



Mel Morley
www.midimel.com

Phil X

www.powdermusic.com

PRO SERIES II DISTORTION WAH VOLUME

if you can only take one pedal to the gig, this is it!



Handy three-in-one pedal that combines tube-like distortion, wailing Wah and handy Volume control in one fire-breathing pedal

Model
PDW-II

- Proudly Made in the U.S.A.
- Volume is set to smooth audio taper
- Electro-Optical design (No pots to wear out!)
- Level, Drive and Tone knobs control distortion sounds
- Dual foot-switches (for Distortion on/off & Wah/Vol)
- "TrueTone Bypass" ensures no volume loss and maintains guitar personality in all modes. Better than "True Bypass"
- "High Q" Wah tone delivers traditional Wah tones that cut through
- LED indication, easy access battery compartment and two-year warranty.

More Morley users:



Rene Benton
www.renebenton.com



Michael Vangerov
www.liquid-blue.com



Maxine Petrucci
www.maxattacks.com



Doc Powell
www.docpowell.com



Howard Leese
www.howardleese.com

George Lynch Tripler

use more amps!



Model TRIPLER



www.georgelynych.com

- Route your guitar signal to three amps.
- Select or combine any combination of all three outputs.
- Boost knob ensures you get max guitar level to all three amps.
- Each channel has LED indication so you know what's on or off.
- Powers off one 9V battery or optional Morley 9V adapter.
- Cold Rolled Steel Housing will withstand years of use and abuse.
- Get that thick, ferocious tone that only a three amp set-up can provide.
- Two Year Warranty & Proudly Made in the U.S.A.



"Metal Mike"
Chlasciak
www.planetshred.com



Rob Galpin
www.funnymoneyband.com



Jane Wiedlin
of the Go Gos
www.gogos.com



Matt Olson
of Rearview Mirror
www.rvmonline.com



Scott Digoia
www.mrscottsmusic.com



Marc Serrano
of Unloco
www.unloco.com

ABY Selector / Combiner

1 to 2 or 2 to 1, your choice



Model ABY Made in the U.S.A.

Route one signal to two outputs or two inputs to one output. Then, choose between A or B individually OR combine both A & B simultaneously!

- Route one guitar to two amplifiers. Switch back and forth or combine amps for different guitar tones (see figure #1).
- Route two guitars to one amplifier (see figure #2). Makes guitar changes quick. Have that backup guitar ready if you break a string!
- Silent tuning. Hook up an amp to A and a tuner to B. You can tune silently or hit combine switch to tune while playing.



figure #1



figure #2



Todd Duane
www.toddduane.com



Janice Marie
of a Taste of Honey
www.tastebudsrecords.com

More Morley users:



Ira Dean
of Trick Pony
www.trickpony.com



Guitar Shorty
www.guitarshorty.org

Stereo Chorus Volume

combo chorus and volume pedal



Model
SCV

- Designed for use with Electric guitar, Acoustic Guitar or Bass
- Combination Chorus and volume pedal. Use the Chorus by itself, the volume by itself of both at same time.
- Rate and Speed controls for Chorus
- Dual outputs for two amp set up
- Volume control is Electro-Optical. No pot to wear out!
- Dual LED indication, easy access battery compartment and two-year warranty.
- Proudly Made in the U.S.A.

More Morley users:



Randy Gentry
www.mach4music.com



Blues Saraceno
www.bluessaraceno.com



Rich "The Duke" Ward
of Fozzy and The Duke
with Chris Jericho (R)

www.fozzyrock.com
www.dukerocks.com



Vernon Neilly
www.vernonneilly.com

MORLEY® 9V Adapter

power up, save money on batteries

Using other brand adapters may cause your Morley® to hum. Please use only Morley® adapter.

Model
Morley 9V



ELECTRONIC SPECIFICATIONS
USA VERSION
INPUT: 120 VAC/60Hz/8.4VA
OUTPUT: 9VDC, 300ma
POLARITY: CENTER NEGATIVE
EUROPEAN VERSION
INPUT: 220 VAC/50Hz/8.4VA
OUTPUT: 9VDC, 300ma
POLARITY: CENTER NEGATIVE

We use a regulated power supply. This means that rather than place this additional circuitry in the pedal, we put it in the adapter. Why? Better battery life and less circuitry in our pedals to keep your guitar's volume and tone pure!

- 9VDC 300mA Regulated Power
- Compatible with Boss, Budda, Danelectro, DOD, Dunlop, Ibanez, Marshall, Real McCoy & Snarling Dog.
- It is a regulated power supply. Which means less noise on standard pedals and no hum on pedals that require a regulated supply (like Morley® for example).
- 300mA allows you to run more pedals off of one power supply. Great for powering pedal boards!
- ADAPTER MEASUREMENTS
Adapter size: 2.63" (L) x 2.10" (W) x 1.63" (H)
Plug Dim: 0.22" (OD) x 0.080" (ID) x 0.440" Plug Length

Friends Of Morley

Go to www.morleypedals.com for artist website links



Andy West
www.xen.com

DOUG ABRAHAMS
CYRIL ACHARD
JOEL ALLEN - WARRANT
ALAN ALVELAIS
CHRIS ANDERSON
MICHAEL ANDERSON
MICHAEL ANGELO
CARMINE APPIE
ANDY AQUINO
TOM ARAYA - SLAYER
DJ ASHBA
ROY ASHEN
GUY ASHTON
CRAIG AUSTIN - FIFTH MORBID ANGEL
CUNT BAITER - TRIPOD
DAN BALDRICH
ROB BALDUCCI
ANTHONY BAMBINO
DEBBIE BARLOW - SICKCIRCLE
ROBERT BARRY - EMERSON LAKE & PALMER
JOY BASU - JESSICA SIMPSON
JASON BECKER
JOE BECKER
ADRIAN BELEV
RENE BENITON
GREG BERGDORF - ZEBRAHEAD
RUSSELL BERGQUIST - ANNIHILATOR
BIZZ - GENITORTURERS
JEFF BLACK
JOE BOCHAR - JOBO
JOE BOETTCHER - KEEP
TOMMY BOLAN - N.Y.C.
JIMMY BONES - KID ROCK
ANDY BRAUER - RABBIT BROTHER REGIME
MEREDITH BROOKS
STEVE BROWN - TRINXTER
RODNEY BROWNING - DISHWALLA
PETER BUCK - REM
GLEN BURTIK - STYX
JON BUTCHER - THIN LIZZY
KEVIN CADOGAN - THIRD EYE BLIND
CHRIS CAFFEY - SAVAGE
WIKI AL CALDWELL - CHOP SHOP
CASY CALVERT - HAWTHORNE HEIGHTS
PHIL CAMPBELL - MORTYHEAD
MICAH CARLI - HAWTHORNE HEIGHTS
ROB CARLTON - PEACE UNION
BLAINE CARTRIGHT - NASHVILLE PUSSY
SCOTT CASH - STAITLER BROTHERS
CHRISTOPHER CASTELLI - ESCAPE FROM EARTH
PHIL CASTLE
MAX CAVALERA - SOULFLY
DAN CAZADRES - HOLLOW SHELL
METAL MIKE CHLASCIAK
NEIL CITRON
CLACKERS - STRAIGHT JACKET
JOE COMEAU - OVERKILL
JEFF COOK - ALABAMA
WAYDE COOPER
GILES COREY - LUBRIPHONIC
JOSHUA CRAIG
DEAN CRAMER - FUNNY MONEY
BRIAN CUMMINGS - CUMMINGS
JEFF DAVIS - COLLIDER
T.L. DAVIS - SUBMERSED
CHRIS DERALDO
DENNIS DEYOUNG - STYX
ANI DIFRANCO
SCOTT DIGIOIA
AL DIMEOLA
PAT DIFUCCIO - CONDOORS
MIKEY DOLLING - SOULFLY
JERRY DONAHUE - HELLECASTERS



Kristo Panos
of Sloth
www.slothmusic.com

DAN DONEGAN - DISTURBED
STEVE DOUGLASS - PROJECT STRANGERS
MIKE DRAGOS - OTTOS JACKET
TODD DUANE
JD DWORCKOW
EVERLAST
MICHAEL FATH
JOHN FATTORUSO - STEREO MUD
TIM FITCH - JOHNNY LANG
SCOTT FLEISHER
THOMAS FLOWERS - OLEANDER
CURTIS FORNADLEY
LAYE FOLCHER
OZZ FOX - STRYPER
JERRY FRANCE
CHRIS FREEMAN - GS MEGAPHONE
ERIC FRIEDMAN - SUBMERSED
PETE FRIESEN - ALICE COOPER
RICK FUGERE - TRISTATE KILLING SPREE
JAN FURTER - SIX SOCIETY
MARK GAGLIARDI - OUTRIDER
MIKE GALLAHER
ROB GALPIN - FUNNY MONEY
ADRIAN GALYSH
DEANO GEORGE
JEFF GEORGE - STONE SOUP
GERY GESSIE
DAVE HAZARIAN - COR
DIZ GIBSON - KNOTTOW NATION
BRAD GILLIS - NIGHT RANGER
DANN GLENN
ALJON GO
HENRY GO
CRAIG GOLDIE - DIO
SEAN GOULD - BAND CAMP
MERRITT GRANT - OVERKILL
KEITH GURLAND - TRIPOD
JIM GUSTAFSON - POOBAH
ADRIAN HAGEM
JEFF HANNEMAN - SLAYER
FRANK HANNON - TESLA
FRANK HARRAH - PROFESSIONAL MURDER MUSIC
JONATHAN HARRIS
MORRIS HAYES - "NPC" NEW POWER GENERATION
MARCUS HENDERSON - DRIST
ERIC HERSEMANN - DIABOLIC
RUDY HEWLETT - I.R.A.T.E.
BRIAN HINSON - BLUES TRAVELER
MARK HITT
TIM HOFFA - STRAIGHT JACKET
CHRIS HOLT - LIQUID GANG
GARY HOLT - EXODUS
JASON HOOK - HILARY DUFF
SCOTT HUCKABAY
RICK HUNOLT - EXODUS
STEVE HUNTER
JIMMY ISAACS - JAMES TAYLOR
CHRIS ISLE
BIC JANISVICH - OLEANDER
CLINT JACKSON - JACK JACKSON
AMBER JADE
ANDRES JARAMILLO - AGONY
MARTY JENKINS
JOHN JORGENSEN
AL JOURGENSEN - MINISTRY
ROB K - BELLOW ZERO
RON KEEL - IRONHORSE
JONATHAN KELLUM - JONAH3
MARK KENDALL - GREAT WHITE
JOSH KERBS



Mike Scaccia and Al Jourgensen
of Ministry
of Ministry

KERRY KING - SLAYER
TONY KING - BROOKS & DUNN
CURT KIRKWOOD
TROY KLONTZ
ADAM KOLE
DENNY KRAVITZ
LARRY K LONER - PRIMUS
MICHAEL LARDE - GREAT WHITE
WESLEY LEATHERS - DOOBIE BROTHERS
BRAD LEDERER - BROOKS & DUNN
JAKE E. LEE
HOWARD LEISE - HEART, HEAVEN AND EARTH
MATT LEFEVRE
ADAM LEVINE - MAROON 5
JOSH LOCKWOOD - CAPITAL EYE
BETO LOVANO - CYPRESS HILL
ROGELIO LOZANO - CYPRESS HILL
GEORGE LYNCH
TONY MACALPINE
BEN MACDONALD - FUNCTIONING ADDICTS
BRIAN MALONE - DIABOLIC
BILL MALOOF
ROBERT MARCELLO
DARRRELL MANSHFIELD
DAVID MARSHALL - JAMIE O'NEAL
ANDY MARTIN
TOM MARTINI - INTELEGENT LIFE
GINO MARTINO - ENUFF Z.N.U.F.F
JMASGIS - DINOSAUR JR.
TOM MASSMAN
MICHAEL MATJEVIC - STEELHEART
FLATTUS MAXIMUS - GWAR
ED MAY - 3RD RAIL
KEVIN MCCORMICK - JACKSON BROWN
MARK MCGEE - GREGG ALLMAN
ROB MESSANO - STEVE WINWOOD
ERIC MEYER - DARK ANGEL
JOSH MILLHALOVIC - MALFUNCTION
KEITH MILLER - PLEDZ
STEVE MILLER
TOM MILLER - GREGG ALLMAN
LARRY MITCHELL
CRAIG MONTOYA - EVERCLEAR
RONNIE MONTROSE
KEVIN MOONEY - AGENT MOONEY
JEFF MULLIN - 3RD RAIL
JEFF MULLIN - ANNIHILATOR
VERNON NEILLY
KEITH NELSON - BUCKCHERRY
DAN NOONAN - DEPSWA
CHRIS NORRIS - DARKEST HOUR
RONNY NORTH - NORTH
JIMMY O
DAVE ODEGAARD - BARRY MANILOW
PATO O'CONNOR - REVENGER METRO
ANDRE O'NEAL - LUTHER VANDROSS
LEE OSKAR
JERRY OUTLAW - D'YEA
KRISTO PANOS - SLOTH
ALESSANDRO PASQUAL
MARC PATTISON
BILL PECK
JEMMY PENICK - DEPSWA
MARINE PERUCCI - TITANIA
AL PITRELLI - MEGADETH
JOSHUA PODOLSKY
JOHN POMPINI - PROJECT 814
JEREMY POPOFF - LIT
DOC POWELL
PAUL PRIESTLY - LONG TIME DEAD
NIGEL PULSFORD - BUSH
ANDREA QUARTERONE
MEGBS RASCON - PINATA COAL CHAMBER
WILL RAY - HELLECASTERS
VERNON REID - LIVING COLOR

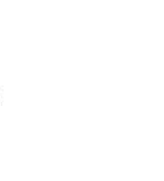
ANDY REISS - REBA MCINTYRE
DAVID REYES - ROBERT MUNIZ
LUCKY RIGGS - REAL BY DESIGN
SHARE ROSS - BUBBLE
BRIAN ROWE - EXCALIBUR
MICK ROWE - MINDSEY7
RUDY ROYERS - CESC.A
RUBEN RUIZ - N.SYNC
JAY RUSNAK - IRONHORSE
ERIK RUTAN - MORBID ANGEL
GABE SANCHEZ - INSMOMIA, SLOW BURN
ERIC SANDS - MAN ON FIRE
BLUES SARACENO
SCOTT SARGEANT - SKINLAB
MIKE SCACCIA - MINISTRY
MIKE SCHEIDTUM - DARKEST HOUR
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PATRICK SCOTT - "NPC" NEW POWER GENERATION
MIKE SCOTT - FEWER MOVING PARTS
CHRISTOPHER SERNEL - ESCAPE FROM EARTH
MARC SERRANO - UNLOCO
BRIAN SETZER
GUITAR SHORY
BEN SHREVE - GS MEGAPHONE
PAUL SIMONICK
ALEX SIMONICK
MARK SI ALGHTER - SLAUGHTER
ROBERT SMITH - THE CLUBE
STUART SMITH - HEAVEN AND EARTH
CORY SMOOT - MENSREA
JEFFREY RYAN SMOOTS
SNAKE - SKINLAB
BRIT SODZ - STRAIGHT JACKET
ROBERT SPATES
JEFF STIMCO - SIMPLE PLAN
JOHN STUCKY - ID GANG
GREG SUTTON - MEDIA
RUYTER SUYZ - NASHVILLE PUSSY
LOUIS SVITKEK - MINISTRY
MICHAEL SWEET - STRYPER
WAYNE SWINNY - SALIVA
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TENDURE - TENDURE'S DREAM
RON THAL - BUMBLEBOP
CHESTER THOMPSON - SANTANA
ANDY THOMPSON - CESC.A
NICHOLAS TROZZI
MARK TREMONTI - ALTERBRIDGE, CREED
GREG TRIBBETT - MUDVANE
BRETT TUGGLE - FLEETWOOD MAC, DAVID LEE ROTH
KEN TYLER - BLACK PLANET
STEVE VAI
KATHY VALENTINE - GO GO'S
ERIC VANDERKORV - LIQUID BLUE
PHIL VERNON - MEGANCK
RICK "THE DUKE" WARD - FOZZY, THE DUKE
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HUM X™

ground hums worst enemy

Musicians who play live know that Ground Loop Hum can virtually ruin a show. Ground Loop Hum is very hard to get rid of since it does not follow any set rules and safety is always cause for concern when lifting grounds with ground lift adapters. Often, the systems used to prevent hum can cause a potentially dangerous condition resulting in electrical shocks, sometimes with serious results.



Model
Hum X

Suitable for use on any grounded 110V outlet
 Max Current: 15 Amp

The Hum X™ filters out unwanted voltage and current in the ground line that cause ground loop hum while simultaneously maintaining a solid, safe ground. Simply place the Hum X™ on the end of the power cord of the equipment that has a Ground Loop and plug the Hum X™ into the wall outlet. Ground Loop is gone and audio signal remains intact. Easy to use, easy to install, absolutely safe and completely effective!

EBTECH® Hum Eliminator™

get rid of ground loop hum

Eliminates ground loop hum. Also converts balanced and unbalanced signals. Available in 2 channel box or 8 channel single space rack unit.



Model HE-8

Reverse mounting available
call 847-639-4646 ext 14 for details

Model HE-2



Do you hear hum or buzz in your audio signal? Are long unbalanced lines across stage creating noise problems? Get the Hum Eliminator™. Almost all AC hum (60Hz in the US), is caused by ground loops. These ground loops act like radio antennae picking up hum and noise. The Hum Eliminator™ completely eliminates this by breaking the ground loops, making it impossible for the signal lines to pick up the AC hum and noise in the first place. Just plug in the Hum Eliminator™ into the signal lines between offending pieces of equipment and you're done. Quick and easy. No buzz, no hum. No signal degradation. No filtering. No noise gates. No dangerous ground lifts.

- Eliminates AC hum / 60Hz buzz and noise
- Breaks ground loops safely while leaving all signal grounds intact
- Completely passive design (requires no power)
- Converts automatically between balanced and unbalanced lines
- 1/4" TRS "smart" jacks (tip, ring, sleeve) inputs and outputs
- Automatically translates signal voltages to match difference in ground potential
- Frequency response 20Hz to 70kHz +/- 0.5dB
- Distortion less than 0.005% THD @ 1kHz
- Crosstalk better than -97dB
- Maximum source impedance 1kOhm. Minimum load impedance 10kOhm
- Two-Year Warranty
- Proudly Made in the U.S.A.
- HE-8 is single rack space 19"L x 1.5"H x 6.5" deep
- HE-2 dimensions 3.5"L x 4.75"W x 1.5"H (with burrpoons)

EBTECH® Hum Eliminator™ Applications

The Hum Eliminator™ does more than just prevent AC hum from being picked up by your sound systems. It also can be used as one of the most cost-effective ways to convert unbalanced signals to true balanced signals.

GROUND LOOPS - The Hum Eliminator™ prevents ground loop antennae from forming and picking up AC hum. AC hum & noise is almost always caused by a loop antenna effect across signal lines between two or more pieces of gear, or by long unbalanced cables picking up noise. Loop antennae are basically a type of radio antenna, which tend to pick up the 60Hz (and harmonics) AC signal being broadcast by a building's electrical current. These loop antennae are closed circuits usually along the ground wires and hence are commonly called ground loops.

BALANCED / UNBALANCED - Unbalanced signals are more susceptible to picking up electrical noise & RF interference than balanced signals are. The longer the unbalanced cable, the greater the chance of a problem. The Hum Eliminator™ is one of the most cost-effective ways to convert between unbalanced signals and true balanced signals.

MIXERS/RECORDING - Many mixers have either unbalanced or "impedance balanced" monitor outs / aux sends. Use a Hum Eliminator™ to get true balanced monitor outs for noise-free performance. When using more than one mixer (or submixing), there's a huge chance of getting ground loops (and that buzz!). Use Hum Eliminators™ to prevent these ground loops. Eliminating hum is one of the biggest challenges facing studios. Many studios will run all of their line level gear through Hum Eliminators™ to help ensure noise-free recording.

KEYBOARDS / SAMPLERS / SYNTHS - Most keyboards, samplers, and synthesizers have unbalanced -10dBV outputs. Use a Hum Eliminator™ to balance the signals if using with other -10dBV equipment. To use a -10dBV unbalanced device with a +4dBu balanced device, use an EBTECH® Line Level Shifter™ (see pages 23 & 24).

LIVE SOUND / DJ MIXERS - A common problem with live performance is long unbalanced cables picking up hum along the way. Balanced signals are more immune to picking up noise. Use the Hum Eliminator™ to balance long unbalanced signals. Mobile DJs or bands never know when setting up their system if they're going to get a hum or not. The electrical wiring changes from one building to another. What works fine at one gig might not work at the next. It's worth the low cost to keep a Hum Eliminator™ available, nobody can afford to lose a gig because of hum problems. Some DJs run everything in their rig through Hum Eliminators to play it safe. The main outs on most DJ mixers are -10dBV unbalanced RCA. When using with a +4dBu power amp, over 2/3rd's of the amp's volume can be lost. Use an EBTECH® Line Level Shifter™ (see pages 23 & 24).

POWER AMPLIFIERS - Running multiple amplifiers can create ground loops between the amplifiers, which will pick up the dreaded hum and buzz. Run each amplifier's input line through a Hum Eliminator™ to prevent this problem.

GUITARS - Many guitar players use rack and pedal effects. They can get buzz from ground loops that these devices create. Use a Hum Eliminator™ to eliminate that buzz. When using two or more guitar amplifiers, ground loops can form between the amplifiers. Because of the tremendous amounts of gain in guitar amps, the buzz can get so bad that the amplifiers will actually squeal (especially with tube amplifiers). Simply run the feed to each amp through one channel of a Hum Eliminator™.

COMPUTER SOUND CARDS - Most sound cards have unbalanced inputs and outputs. Balance these with the Hum Eliminator™. Even balanced sound cards have tremendous susceptibility to ground loops because of the computer's power supply. If you hear a buzz, use a Hum Eliminator™.

BROADCASTING / VIDEO - Press Boxes have many feeds all going to different gear, which can create lots of ground loops and hum. Use a Hum Eliminator™ on these feeds to eliminate the problem. Using a Hum Eliminator™ on the audio feed of a video camera can help prevent video hum (snow).

EBTECH® Line Level Shifter™

convert signal levels & prevent hum

Increase or decrease signal voltage (-10dBV and +4dBu) without adding noise. Also eliminates ground loop hum & converts balanced and unbalanced signals. Available in 2 channel box or 8 channel single space rack unit.



Model LLS-8

Reverse mounting available
call 847-639-4646 ext 14 for details

Model LLS-2



What do you do when you need to connect a low volume, -10dBV output (like a cassette deck or CD player) into a high volume, +4dBu input (like a multi-track recorder or DAT machine)? Get the Line Level Shifter™. The Line Level Shifter™ uses the physics of inductance and impedance matching to increase or decrease the signal voltage without the added noise of active electronics. The Line Level Shifter™ also converts back and forth between balanced and unbalanced signals automatically. This is great because most -10dBV signals are unbalanced and most +4dBu signals are balanced. The Line Level Shifter™ also contains Ebtech's Hum Eliminator™ technology to break ground loops that cause AC hum.

- Completely passive design (requires no power)
- Converts back and forth between -10dBV and +4dBu
- Converts automatically between balanced and unbalanced lines
- 1/4" TRS "smart" jacks (tip, ring, sleeve) inputs and outputs
- Built in Hum Eliminator™ technology eliminates AC hum/60Hz buzz/noise
- Automatically translates signal voltages to match difference in ground potential
- Frequency response 10Hz to 40kHz +/- 1dB into 10kOhm load
- Distortion less than 0.002% THD @ 1kHz
- Crosstalk better than -97dB
- Maximum source impedance 1kOhm. Minimum load impedance 10kOhm
- Two-Year Warranty
- Proudly Made in the U.S.A.
- LLS-8 is single rack space 19"L x 1.5"H x 6.5" deep
- LLS-2 dimensions 3.5"L x 4.75"W x 1.5"H (with burmpoons)

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EBTECH® Line Level Shifter™ Applications

What's converting between -10dBV and +4dBu all about? Most consumer music gear has -10dBV inputs/outputs, while most pro gear has +4dBu inputs/outputs (which is 11dB greater or 3.5 times louder). Additionally, the -10dBV signal lines are unbalanced and are susceptible to picking up noise, whereas the pro gear lines are generally balanced and more immune to picking up noise.

Incorrectly matching the signal levels between gear can result in volumes that are too low, having to turn up the gain and increase the noise floor. It also limits the range of volume control between all inputs, which makes it difficult to get a good mix and can potentially overload the -10dBV inputs. The Line Level Shifter™ converts between unbalanced and balanced lines as needed and always converts between -10dBV and +4dBu.

The Line Level Shifter™ also eliminates hum, just like the EBTECH® Hum Eliminator™ (see pages 22 & 22 for further detail). The difference is that the Line Level Shifter™ always steps up or down your signal. Below are more specific applications for the Line Level Shifter™.

DJ MIXERS - Most DJ mixer main outs are unbalanced -10dBV RCA and most power amps have balanced +4dBu inputs. When going from a -10dBV DJ mixer to a +4dBu power amp, over 2/3rd's of the amp's volume is lost. That turns a 600-watt amp down to 175 watts. Many DJs prefer the feature set of a particular -10dBV unit and the few DJ mixers that have +4dBu outputs can cost much more than a -10dBV DJ mixer. Use a Line Level Shifter™ to get all of the lost power back and get rid of hum at the same time!

MIXERS / RECORDING - Almost everyone hooks up a -10dBV, unbalanced output from a consumer CD player, DAT, Minidisc, etc., to an otherwise high performance system. You will get a better signal-to-noise ratio (SNR) using the Line Level Shifter™ rather than by turning up the mixer's input gain. You can also balance the lines at the same time. Getting the best noise floor means adding the least amount of active gain. Recording with unbalanced -10dBV outputs (keyboards, effects units, drum machines, computers, etc.) often requires a lot of active gain. Use the Line Level Shifter™ to run these units up to balanced +4dBu and provide the best mix you can get. Some high-end mixers only have +4dBu inputs. When -10dBV equipment is hooked up to these inputs, use a Line Level Shifter™ to get a better signal level. Tape return levels are often mismatched with the mixer. They either overload the mixer's input or don't drive it loud enough. The Line Level Shifter™ works both ways, either stepping the signal up or down.

KEYBOARDS / SAMPLERS / SYNTHS - Most keyboards, samplers, and synthesizers have 1/4" unbalanced -10dBV outputs. The Line Level Shifter™ converts these outputs to +4dBu for use with a +4dBu mixer or other +4dBu device without losing volume. Balancing the outputs can help make long signal runs hum and noise free.

COMPUTER SOUND CARDS - Most sound cards have unbalanced -10dBV inputs/outputs. A Line Level Shifter™ allows the sound card to work with a +4dBu device and eliminates hum at the same time. Even balanced sound cards have tremendous susceptibility to ground loops because of the computer's power supply. If you hear a buzz, use a Hum Eliminator™ (see pages 21 & 22)

BROADCASTING - Broadcasters frequently need to hook up a consumer -10dBV output CD player, DAT, etc. to a balanced +4dBu input. The Line Level Shifter™ allows this to be done without losing volume and eliminates hum at the same time.

AUDIO / VIDEO - The audio inputs on most video camcorders are unbalanced -10dBV. When running a sound mix from a +4dBu output to the camera, use a Line Level Shifter™ to ensure its input is not overloaded and the signal is not distorted. Use a Line Level Shifter™ when running the audio feed from a -10dBV VCR / DVD to a +4dBu sound system to get the best possible signal quality.

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EBTECH® Swizz Army 6-in-1 Cable Tester

arm yourself against bad cables



Model
SWIZZ-CT
MADE IN
THE U.S.A

Checks XLR, 1/4", RCA, 1/8", TT & MIDI cables for continuity and/or intermittent connections. Also detects opens and shorts for each pin. Also includes include test tone generator (+4, -10, Mic), phantom power detector, grounded XLR shield detector and cable wiring display.

CABLE WIRING DISPLAY: Clearly shows which pin is wired to what. The Cable Wiring Display clearly shows continuity, opens and shorts for each pin. This is also perfect for determining custom/adaptor wiring - such as XLR-1/4", 1/8" stereo dual RCA, etc...

INTERMITTENT DETECT AND DISPLAY: Normally when testing for intermittent shorts, if you blink while testing for a short, you may just miss it. The Swizz Army 6-in-1 stores and displays intermittent information until you reset it! It tells you which line has a problem!

INSTALLED CABLE TESTING: Great for diagnosing cables that are inside building walls. Connect the Swizz Army 6-in-1 to one end of the cable to see if any lines are shorted together. Then, connect a shorting connector onto the other end of the cable and see if the lines are good.

TEST TONE GENERATION: Generates a 1kHz (440Hz) tone at +4dBu, -10dBV and mic levels.

PHANTOM POWER DETECT: Displays when a DC voltage present on Pin 2 (tip) and Pin 3 (ring), individually.

GROUND SHIELD DETECT: Confirms that the XLR connector shield is connected to Pin 1 (grounded).

Runs on 2 AA batteries (not included). Two-Year Warranty.

Have Questions? Need Assistance? We are here to help!

If you need any type of assistance please call on us. We are happy to help. We simply ask you do the following before contacting us:

1. Read the appropriate instruction manual and associated product information thoroughly. The answer to most common questions can be found in the instruction in this catalog. See pages 27 through 38
2. Should you need to contact us directly for assistance, please be prepared to the necessary time required to properly diagnose a problem or answer a question thoroughly. Most detailed diagnostics require extended phone conversations or 2 - 4 detailed email sessions.
3. Technical support is available Monday through Friday between 8:00am and 4:00pm central-time. If you need assistance outside of those hours, leave a voice mail with your name, telephone number and a brief message. Your call will be returned as quickly as possible (usually within 1 business day). Email is answered within 1 business day.

**Morley® and Ebtech® products are warranted
for two years from date of purchase.**

For technical support, customer service, diagnostic service or assistance of any kind for products shown in this catalog:

Toll Free 1-800-284-5172 ext 14

Direct Phone 1-847-639-4646

Fax 1-847-639-4723

www.morleypedals.com

info@morleypedals.com

www.ebtechaudio.com

info@ebtechaudio.com

THANK YOU FOR CHOOSING A MORLEY® PEDAL. YOU NOW OWN THE BEST PEDAL MADE!

Please take a few minutes to familiarize yourself with the features of your new pedal. With common sense handling, it will last for years. We hope you enjoy using it as much as we enjoyed building it. Feel free to call on us if you have any questions, comments or suggestions.

WARRANTY (ALL PEDALS)

All Morley® pedals are warranted for two years from date of purchase. To obtain warranty service, contact the store where purchased, call Morley 24 hours a day at 847-639-4646 (ext 14) or email us at info@morleypedals.com

CONNECTIONS (ALL PEDALS):

9V: Use only Morley's 9 VDC 300 milliamp regulated adapter. Center Polarity is negative.

IN: Input jack. Plug instrument into this jack using 1/4" guitar cable.

OUT: Connect amplifier to this jack using a 1/4" guitar cable.

Morley Pedals (except Model P1A) are NOT recommended for use in effects loops.

NOTE: You'll find cords fit very tightly into the input/output jacks. The tight fit helps prevent the cord from being accidentally unplugged. Make sure cords are completely plugged in for best results.

ELECTRO-OPTICAL CIRCUITRY (ALL PEDALS):

The light from the LED (Light Emitting Diode) that shines on the LDR (Light Dependent Resistor) is controlled by a shutter placed between the two devices. Our unique Electro-Optical design ensures smooth pedal control without unwanted noise typical with potentiometer (pot) controlled pedals.



AC ADAPTER (ALL PEDALS)

All Morley pedals use Morley's 9VDC 300 milliamp regulated adapter. Center pin polarity is negative. Using a non-regulated adapter could cause a low frequency hum in your amplifier. Using an adapter with the wrong polarity may damage the pedal.

BATTERY (ALL PEDALS)

All Morley pedals are designed to use one 9V battery when not using an adapter. We suggest you use a good quality alkaline battery. To prolong battery life, unplug your cord completely from the input jack when not using the pedal. When the pedal is not used for extended periods, remove the battery from the pedal or replace it every six months to prevent leakage problems.

BATTERY REPLACEMENT (ALL PEDALS)

When battery becomes weak, the effect will become weak and signal may become slightly distorted. Remove the battery door located on the bottom of the pedal (a short cord is attached to the door to help prevent loss). Once the door is off, the old battery can be removed and a new battery plugged in. Make sure the polarity (+/-) is correct before inserting the new battery. When you replace the battery door, you will notice it fits tight against the battery. This prevents battery from rattling inside the pedal.

MARK TREMONTI WAH FEATURES (MODEL MARK 1)

The Mark 1 pedal is designed to be the ultimate live performance Wah. The switchless feature makes turning Wah on/off as easy as possible. The BOOST knob allows your guitar be heard over the band.

- BOOST control: Controls Wah output. Adds up to 20dB of Wah Boost.
- Electro-Optical Switching: Your pedal features Electro-Optical switching circuitry that allows the Wah to go into WAH mode without actuating a switch.
- Silent Switching: To further enhance the noiseless operation of our Electro-Optical design, we've added FET silent switching. Standard foot switches will pop and click when switching from WAH to Bypass.
- Morley's "True Tone Bypass" circuit prevents loading of the guitar signal. Ensures a strong, clean & consistent output level in Wah or bypass mode.
- ADJUSTABLE OFF DELAY: Refer to instructions for adjusting VAL-1 Off Delay (page 29).

MARK 1 SPECIFICATIONS

POWER: 9 Volt Battery or Morley's 9VDC 300 milliamp regulated adapter (center pin is negative)

CURRENT DRAW: 12 mA @ 9 VDC

CONTROLS: Boost

WEIGHT: 3.3 lb/ 1.51 kg

INDICATOR: Wah effect on or Bypassed.

CLASSIC WAH FEATURES (MODEL CLW)

- WAH On/Off Switch: This switch turns the Wah effect on/off.
- LED WAH On/Off Indicator: A red LED located above the Wah switch serves as on on/off indicator. When the LED is on, Wah is engaged. When the LED is off, the pedal is in bypass mode.

CLW SPECIFICATIONS

POWER: 9 Volt Battery or 9VDC 300 milliamp regulated adapter (center pin is negative)

CURRENT DRAW: 5 mA @ 9 VDC

WEIGHT: 3.3 lb/ 1.51 kg

INDICATOR: Wah mode LED on, Bypass mode LED off

DUAL BASS WAH FEATURES (MODEL PBA-2)

- Dual Wah Modes: The PBA-2 has two Wah modes "Traditional" and "Funk Wah". Use the footswitch located to the left of the foot pedal to select Wah type.
- WAH Level Control: This knob controls the overall output level of the Wah effect. It functions in either "Traditional" or "Funk Wah" modes.
- Electro-Optical Switching: Allows the PBA-2 to go into Wah mode without actuating a switch.
- Silent Switching: Equipped with FET silent switching that prevents "popping" when actuating Wah mode.
- Wah On/Off LED Indicator: An LED located to the right of foot pedal serves as a Wah on/off indicator. When this LED is on, Wah is engaged. When the LED is off, the pedal is in bypass mode.
- Morley's "True Tone Bypass" circuit prevents loading of the guitar signal.

PBA-2 SPECIFICATIONS

POWER: 9 Volt Battery or 9VDC 300 milliamp regulated adapter (center pin is negative)

CURRENT DRAW: 12 mA @ 9 VDC

CONTROLS: Wah Level

WEIGHT: 3.2 lb/ 1.46 kg

INDICATORS: Wah mode LED on, Bypass mode LED off

Funk Wah LED on, Traditional Wah LED off.

BAD HORSE WAH FEATURES (MODEL VAI-1)

- **Electro-Optical Switching:** Your pedal features Electro-Optical switching circuitry that allows the Bad Horsie pedal to go into Wah mode without actuating a switch.
- **Silent Switching:** To further enhance the noiseless operation of our Electro-Optical design, we've added FET silent switching. Standard foot switches will pop and click when switching from Wah to Bypass. Your Bad Horsie offers a smooth and quiet transition, making this pedal ideal for studio recording as well as live performances.
- **Morley's "True Tone Bypass" circuit** prevents loading of the guitar signal. Ensures a strong, clean & consistent output level in Wah or bypass mode.

ADJUSTABLE OFF DELAY: The Bad Horsie Wah has a unique switchless feature. Steve's personal preference was to have a slight delay time on the bypass (when you take your foot off it takes about one second for the pedal to automatically switch to bypass). After numerous requests for this to be adjustable, we incorporated an adjustment located in the pedal. The pedals are still set to Steve's specifications at the factory. If you would like to adjust the off time, follow these steps:

- 1) Remove four bottom cover screws and bottom cover.
- 2) Locate trim-pot labeled "WAH OFF DELAY" (it is about 3 inches up and about 1-1/2" left from the center heel end of pedal.
- 3) Use a miniature screwdriver (like the ones used for eyeglasses) to turn the center adjustment of the trim-pot to customize it for your setting.
- 4) Turning the trim-pot clockwise shortens the off delay time. Counter-clockwise lengthens the off delay time. The off delay time can be adjusted from instantaneous up to 3.5 seconds.
- 5) If you have questions about this procedure, feel free to call 847-639-4646 (ext 14).

VAI-1 SPECIFICATIONS

POWER: 9 Volt Battery or Morley's 9VDC 300 milliamp regulated adapter (center pin in negative)
CURRENT DRAW: 12 mA @ 9 VDC
WEIGHT: 3.3 lb./ 1.51 kg
INDICATOR: Wah effect on or Bypassed

BAD HORSE 2 CONTOUR WAH FEATURES (MODEL VAI-2)

The VAI-2 is a Bad Horsie Wah with the additional choice of CONTOUR mode. Click the footswitch to the left of the foot pedal to engage CONTOUR mode (the left side LED turns ON). The contour mode allows you to alter the Wah tone and level.

- **CONTOUR control:** Adjusts the tone (shelving) of the Wah when in CONTOUR mode.
- **LEVEL control:** Adjusts the Wah output level in CONTOUR mode.
- **Electro-Optical Switching:** Your pedal features Electro-Optical switching circuitry that allows the Bad Horsie 2 pedal to go into Wah mode without actuating a switch.
- **Silent Switching:** To further enhance the noiseless operation of our Electro-Optical design, we've added FET silent switching. Standard foot switches will pop and click when switching from Wah to Bypass.
- **Morley's "True Tone Bypass" circuit** prevents loading of the guitar signal. Ensures a strong, clean & consistent output level in Wah or bypass mode.
- **ADJUSTABLE OFF DELAY:** Refer to instructions for adjusting VAI-1 Off Delay time above.

VAI-2 SPECIFICATIONS

POWER: 9 Volt Battery or Morley's 9VDC 300 milliamp regulated adapter (center pin in negative)
CURRENT DRAW: 16 mA @ 9 VDC
CONTROLS: Contour, Level
WEIGHT: 3.3 lb./ 1.51 kg
INDICATOR: Wah effect on or Bypassed. Contour mode on/off.

LITTLE ALLIGATOR VOLUME FEATURES (MODEL PLA)

The PLA is designed to have a Familiar Linear taper but with Optical control. It is also suitable for use in front of the amp or in the FX loop (send and return).

- **Power On/Off Indicator:** LED located above the Min Vol knob serves as power on/off indicator.
- **Minimum Volume Control:** Used to create Rhythm and Lead volume settings *

* **To set Rhythm and Lead volumes:** With the pedal in the "off" position (toe up), turn the minimum volume control clockwise (right) until you achieve a suitable rhythm volume through your amp. Then push the pedal to the toe forward position and compare volumes. Continue to adjust the Min Vol control until suitable Rhythm and Lead Volumes are achieved. Once set, you can play rhythm with the pedal "off" (toe up) and move the pedal forward (toe down) for solos. When you return to rhythm, move the pedal back to "off" position. This eliminates hunting for your original rhythm volume.

NOTE: Because of the many varieties of instruments, pickups and amps, the minimum volume control may have no effect until it is turned half or more of its travel - this is normal.

PLA SPECIFICATIONS

POWER: 9V Battery or Morley 9VDC 300 mA regulated adapter (center pin is negative)
CURRENT DRAW: 2.5 mA @ 9 VDC
CONTROLS: Minimum Volume
TAPER: Linear
WEIGHT: 3.3 lb./ 1.51 kg
INDICATOR: Power LED on

PRO SERIES VOLUME FEATURES (MODEL PVO)

The main difference between the PLA and the PVO is the taper (PLA is linear and PVO is audio) and the PLA is designed for use in front of amp or FX loop. The PVO is designed for use in front input of amp only.

- **Power On/Off Indicator:** LED located above the Minimum Volume knob serves as power on/off indicator.
- See above PLA instructions above for setting Minimum Volume.

PVO SPECIFICATIONS

POWER: 9V Battery or Morley 9VDC 300 mA regulated adapter (center pin is negative)
CURRENT DRAW: 2.5 mA @ 9 VDC
CONTROLS: Minimum Volume
TAPER: Audio
WEIGHT: 3.3 lb./ 1.51 kg
INDICATOR: Power LED on

POWER WAH FEATURES (MODEL PWO)

- WAH level Control: This knob controls the output level of the Wah effect.
- WAH On/Off Switch: This switch turns the Wah effect on/off.
- HQ² Inductor: Morley's Modern Inductor with Vintage Tone.
- LED WAH On/Off Indicator: When the LED is on, Wah is engaged.
- "TrueTone Bypass" Morley's buffer circuit prevents loading of the guitar signal ensuring no volume or tone is lost in Wah and Bypass modes.

PWO SPECIFICATIONS

POWER: 9V Battery or 9VDC 300 mA regulated adapter (center negative)
CURRENT DRAW: 5 mA @ 9 VDC
WEIGHT: 3.3 lb./ 1.51 kg
INDICATOR: LED on: Wah mode, LED off: Bypass

POWER WAH VOLUME FEATURES (MODEL PWOV)

- WAH level Control: This knob controls the output level of the Wah effect.
- WAH On/Off Switch: This switch turns the Wah effect on/off. The pedal is in volume mode when the Wah is turned off
- HQ² Inductor: Morley's Modern Inductor with Vintage Tone.
- LED WAH On/Off Indicator: When the LED is on, Wah is engaged.
- "TrueTone Bypass" Morley's buffer circuit prevents loading of the guitar signal ensuring no volume or tone is lost in Wah or Volume modes.

PWOV SPECIFICATIONS

POWER: 9V Battery or 9VDC 300mA regulated adapter (center negative)
CURRENT DRAW: 6 mA @ 9 VDC
WEIGHT: 3.3 lb./ 1.51 kg
INDICATOR: LED on: Wah mode, LED off: Volume mode

PRO SERIES II DISTORTION WAH VOLUME FEATURES (MODEL PDW-II)

- LED indication: Located above the "WAH" and "Distortion" switches.
- VOLUME / WAH Switch: Switches between Wah and Volume modes.
- DISTORTION On/Off Switch: Turns the distortion effect on/off.
- DRIVE control: Adjusts the amount of distortion.
- TONE control: Colors distortion.
- LEVEL control: Adjust the amount of output from the distortion.
- "TrueTone Bypass" Morley's buffer circuit prevents loading of the guitar signal ensuring no volume or tone is lost in all pedal modes.

PDW-II SPECIFICATIONS

POWER: 9V Battery or 9VDC 300 mA regulated adapter (center negative)
CURRENT DRAW: 7 mA @ 9 VDC
WEIGHT: 3.3 lb./ 1.51 kg
INDICATOR: Wah mode LED on, Bypass mode LED off.
Distortion mode LED on, Bypass mode LED off.

GEORGE LYNCH TRIPER INSTRUCTIONS

The Tripler is designed to route one input signal to three output paths. The jacks are 1/4" mono and are not designed to translate a stereo signal appropriately.



GETTING STARTED:

- 1) Plug Guitar into jack marked INPUT.
- 2) Using appropriate cable type and length, connect three amps to jacks #1, 2 & 3.
- 3) You can now select or combine each amp in any combination by stepping on the switch for the appropriate amp. LED indicators show which amp is on/off.
- 4) The Boost knob controls the overall output of the Guitar to all three outputs.

IMPORTANT: DO NOT USE THE TRIPLER ON A POWERED SPEAKER LINE! YOU WILL DAMAGE THE TRIPLER, THE AMP AND THE SPEAKER(S).

TRIPER SPECIFICATIONS

POWER: 9V Battery or Morley 9V 300 milliamp regulated adapter (center pin is negative)
CONTROLS: Boost
INDICATOR: Channel switched on or off.

ABY SELECTOR / COMBINER INSTRUCTIONS

The ABY was designed with two basic set-ups in mind:

- 1) Routing one input signal to two output paths (see Example #1)
- 2) Routing two input signals to one output path (see Example #2)



IMPORTANT: DO NOT USE THE ABY ON A POWERED SPEAKER LINE! YOU WILL DAMAGE THE ABY, THE AMP AND THE SPEAKER(S).

ABY SPECIFICATIONS

POWER: 9V Battery (for LED Indication ONLY - ABY will function without a battery)
LED INDICATORS: Channel switched on or off.

STEREO CHORUS VOLUME INSTRUCTIONS (Model SCV)

The Stereo Chorus Volume (SCV) is both a Chorus pedal and a Volume pedal in one handy pedal. You can use the volume control by itself, the chorus by itself or use both effects together. The SCV is suitable for use with electric Guitar, Acoustic Guitar or Bass. It requires one 9V battery or optional Morley adapter for power.

GETTING STARTED:

- 1) Plug into jack marked IN.
- 2) Connect cable from SCV jack marked OUT to amplifier.
- 3) If using Chorus in Stereo mode, connect additional cable from jack marked STEREO OUT to a second amplifier
- 4) Volume control is always engaged. Simply move foot treadle to adjust volume.
- 5) Foot treadle has no effect on Chorus Effect.

IMPORTANT:

When either OUT jack is used separately, chorus will be present when engaged.

When both OUT jacks are used for Stereo Chorus set up, the jack marked OUT will be "Dry" (no chorus) and the jack marked STEREO OUT will be "wet" (with Chorus). The separation of "wet" and "dry" outputs to two different amps will create a wide spatial effect that you'll find full sounding and pleasing.

SCV FEATURES

- CHORUS SWITCH: Turns on/off Chorus effect
- CHORUS RATE: Adjusts the Speed of the Chorus
- CHORUS DEPTH: Adjusts the amount of Chorus pitch bend
- DUAL OUTPUTS: Use either individually or both for stereo applications
- LED INDICATION: Right side LED shows power on. The left side LED lights when Chorus Effect is engaged
- ELECTRO-OPTICAL CIRCUITRY: Volume is controlled via optical circuitry. No pot to wear out and get scratchy!

SCV SPECIFICATIONS

POWER: 9 Volt Battery or Morley's 9VDC 300 milliamp regulated adapter
Center polarity is negative. Using wrong polarity will damage pedal.
CURRENT DRAW: 19 mA @ 9 VDC
CONTROLS: Rate, Depth
WEIGHT: 3.3 lb./ 1.51 kg
INDICATOR: Power on. Chorus on/off.

What is a Ground Loop?

When you hear hum in an audio system, it's almost always caused by a loop antenna effect between two or more pieces of gear, across signal lines. A loop antenna is formed by having a loop of wire where the beginning and end of the loop are connected - the loop can be any shape. The loop antenna(s) is basically a form of radio antenna and they tend to pick up the 60Hz AC signal being broadcast by a building's electrical wiring. They also pick up 120Hz, 180Hz, and all the other harmonics of 60Hz and, usually to a lesser degree, electrical noise being broadcast from all over such as radio, TV, hair dryers, etc. These loop antennae are closed circuits usually through the ground wires and hence are commonly called ground loops.

Examples of Ground Loops:

1. Going up the AC power cord ground from the electrical system wiring to a keyboard, going across a signal line ground from the keyboard to a mixer across the signal ground, down the mixer's power cord ground reconnecting to the electrical system wiring.
2. Going across the signal ground from a mixer to a reverb unit, going from the reverb unit across the signal ground back to the mixer and reconnecting inside the mixer.
3. Going up the AC power cord to the mixer, across the signal ground to the amplifier, down the amplifier's power cord ground and reconnecting to the electrical system wiring.
4. Going up the AC power cord to a guitar amplifier, going across the input signal ground to an effects device left channel output, from the effects device right channel output to another guitar amplifier, down the second guitar amplifier's power cord ground and reconnecting to the electrical system wiring.

Which connection has the Ground Loop? (AKA Playing Audio Detective)

Identify the ground loop causing the trouble; not all ground loops cause noise or hum. For complex systems you may need to repeat these steps stating with a different piece of equipment in various combinations to locate the problem:

1. Strip the system down to one piece, such as the mixer, by disconnecting all interconnects and AC cords except for the mixer.
2. Add one piece of equipment at a time; hook up AC and interconnects (making sure all grounds are connected and in good condition) then listen for hum or noise.
3. Turn on and off the power each time you switch equipment to avoid pops and shorted outputs.
4. Proceed until you find the offending piece(s) causing the problem.
5. Plug the Hum Eliminator™ in all lines between the offending equipment and the rest of the system. For example, insert the line outs of the keyboard into the inputs of the Hum Eliminator™, then insert the line outs of the Hum Eliminator™ into the inputs of the mixer.

It is often helpful to listen through a pair of headphones. Quite often you will only hear hum coming from a particular input channel on a mixer and that is where the ground loop will be. Alternatively if you hear hum coming out the speakers with all the mixer's channels turned down, it's likely that the problem is between the mixer and amplifier or other equipment that comes after the mixer.

Another common path for ground loops is through a chassis into the rack and then into another chassis. Test this by removing the chassis from the rack. The Hum Eliminator™ will help but you should also try isolating the chassis from the rack with electrical tape and insulating the rack screws with nylon washers.

Note: Never use the Hum Eliminator™ between an amplifier and speaker or the equipment may become damaged. Only use the Hum Eliminator™ on non-powered audio signals.

What about removing or lifting the AC ground or signal ground? These methods have some real drawbacks:

Removing or disabling the AC ground:

- Can cause electrocution
- Can cause distortion due to floating signal references
- Can cause some pieces of equipment to oscillate or become damaged
- Can cause current and noise meant for the AC ground to be dumped down the interconnect (line level) to another piece of equipment instead

Cutting the shield at one end of the interconnect cable:

- Can hinder the ability of the cable to serve as a signal return
- Can cause distortion and/or clipping of the signal since there is no voltage translation matching (shifting a signal to match ground and power supply).
- Can alter the cable's frequency response.
- Can defeat the shielding effect.

Why using the Hum Eliminator™ is the safer and better solution:

1. The Hum Eliminator™ is completely transparent; its audiophile quality components won't change your sound. With a flat frequency response from 20Hz to 70kHz (beyond range of human hearing) the Hum Eliminator™ is the answer.
2. The Hum Eliminator™ breaks the ground loop, keeping all AC grounds intact. It provides isolated signal returns and performs automatic voltage translation matching.
3. The Hum Eliminator™ automatically converts from unbalanced to balanced without signal loss. With the Hum Eliminator™ you can run a signal across a room from a pre-amp, effects unit or keyboard without picking up AC hum from power cords and without the signal loss you get from a DI box. Balanced outputs from the Hum Eliminator benefit from true common mode rejection (CMR), canceling out noise from AC power cords and other sources.
4. The Hum Eliminator™ will match any ground potential difference between two pieces of equipment. If the ground of your keyboard is 6 volts higher than the ground of your mixer, the Hum Eliminator™ will shift the entire signal of the keyboard down by 6 volts to compensate without affecting the keyboard at all.
5. The Hum Eliminator™ is equipped with "smart jacks" (TRS); so you can run all types of line level signals; balanced or unbalanced.

Hum Eliminator™ INSTRUCTION MANUAL

See also "What is a Ground Loop" pg 34 and "Hum Eliminator Applications" pg 22

WHAT WILL THE HUM ELIMINATOR™ SOLVE?

The Hum Eliminator™ is a unity gain signal and ground path isolator designed to break ground loops. Hum and noise caused by the presence of a ground loop can be stopped by inserting the Hum Eliminator™ in the line level signal path (+4dBu or -10dBV). This eliminates the ground loop without degrading your signal. The Hum Eliminator™ will not reduce hum or noise normally generated by a piece of equipment. In other words, for noisy preamps and noisy single coil pickups, a noise gate is the proper solution.

USING THE HUM ELIMINATOR™

Identify the ground loop causing the trouble; not all ground loops cause noise or hum. For complex systems you may need to repeat these steps starting with a different piece of equipment in various combinations to locate the problem:

- 1) Strip the system down to one piece, such as the mixer, by disconnecting all interconnects and AC cords except for the mixer.
- 2) Add one piece of equipment at a time; hook up AC and interconnects (making sure all grounds are connected and in good condition) then listen for hum or noise.
- 3) Turn on and off the power each time you switch equipment to avoid pops/shorted outputs.
- 4) Proceed until you find the offending piece(s) causing the problem.
- 5) Plug the Hum Eliminator™ in all lines between the offending equipment and the rest of the system. For example, insert the line outs of the keyboard into the inputs of the Hum Eliminator™, then insert the line outs of the Hum Eliminator™ into the inputs of the mixer.

Note: Never use the Hum Eliminator™ between an amplifier and speaker or the equipment may become damaged. Use only on non-powered line level signals.

With a rack of amplifiers, we recommend putting an 8 channel single rack space Hum Eliminator™ in front of your amps' inputs so you do not have to solve ground loop problems during sound checks.

A common path for ground loops is through a chassis into the rack and then into another chassis. Test this by removing the chassis from the rack. The Hum Eliminator™ will help but you should also try isolating the chassis from the rack with electrical tape and insulating the rack screws with nylon washers.

Most ground loop problems can be solved using the Hum Eliminator™. Patience is a necessity when attempting to solve ground loops! Many popular mixers with TRS balanced line inputs do not have common mode rejection. They drop the inverted signal, creating unbalanced inputs! To get the benefits of balanced inputs, run your balanced line into the Hum Eliminator™ and run a mono 1/4" line from the Hum Eliminator outputs to the mixer's TRS inputs. This way you are running a balanced line all the way up to the Hum Eliminator™ and you will not lose common mode rejection.

Line Level Shifter™ INSTRUCTIONS

See also: "What is a Ground Loop" pg 34 & "Line Level Shifter Applications" pg 24

MAKING THE CONNECTION

The Line Level Shifter™ is designed to allow you to use equipment with different line level requirements at their correct gain settings. This will reduce noise and enable you to use any piece of equipment.

Balanced or unbalanced lines may be used at either level. However, normally the only balanced signals will be on the +4dBu side. Balanced signals will give you the advantage of common mode rejection (CMR), canceling out any noise picked up by balanced lines as they run near AC power.

USING THE LINE LEVEL SHIFTER™

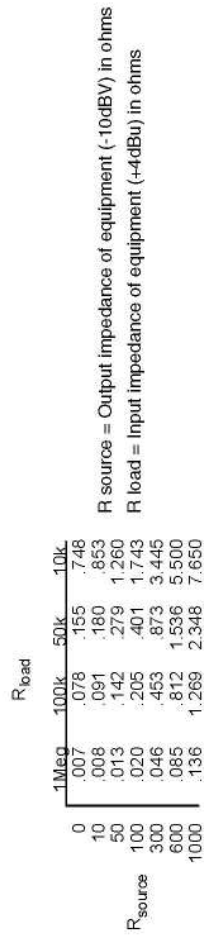
The TRS smart jacks do all of the rewiring for you. For unbalanced signals just use standard 1/4" two conductor connectors. For balanced signals use 1/4" three conductor (TRS) connectors.

TRS connectors are sometimes called stereo plugs but remember to never use stereo or multiple channels in one connector with the Line Level Shifter™. Stereo requires two separate channels. Use a "Y" cable with one stereo plug and two mono plugs (one for each channel of the Line Level Shifter™).

TIP = + or - (just be consistent between +4dBu & -10dBV)
RING = + or - (just be consistent between +4dBu & -10dBV)
SLEEVE = Ground

THE INS AND OUTS OF IMPEDANCE

Quality products are designed to have low impedance (<100 ohms) at the line level output jacks and high impedance (>10K ohms) at the line level input jacks. The Line Level Shifter™ operates best under these conditions, giving the full 11db gain desired. However, the Line Level Shifter™ has been designed to work in less ideal situations with only a modest reduction of gain in the -10dBV to +4dBu direction. There is no effect when going from +4dBu to -10dBV.



Swizz Army 6-in-1 Cable Tester INSTRUCTION MANUAL

Included in package: 1 Swizz Cable Tester with 4 rubber feet attached.
Not Included: 2 AA batteries

The 6-in-1 works with six different types of connectors: XLR, 1/4" (mono or Tip/Ring/Sleeve), RCA, 1/8" (mono or Tip/Ring/Sleeve), TT, and MIDI.

The Swizz Army Cable Tester works in three main modes of operation:

Cable Test Mode: To use, move the On switch to the Cable Test position.

Installed Cable Test Mode: To use Installed Cable Test mode, hold down the Reset button while moving the On switch to the Cable Test position. The Power ON LED will blink to indicate the unit is in Installed Cable Mode.

Test Tone Mode: To generate test tones through the OUT jacks, move the On switch to the Test Tone position.

CABLE TEST MODE:

To use Cable Test Mode, move the On switch to the Cable Test position. Insert one end of a cable into any OUT jack, and the other end into any IN jack. The Swizz Army shows you which input pins are connected to each output pin by lighting its LED in the Cable Wiring Display. The Grounded Shield LED will also light if the XLR OUT plug pin 1 is internally connected to the plug housing (this is optional on some XLR cables).

TESTING FOR INTERMITTENT CONNECTIONS:

While in Cable Test Mode, pressing Reset stores the current Cable Wiring Display and clears the Intermittent LEDs. If any change occurs in the wiring displayed, the Intermittent LED corresponding to any input pin which had the change will light and stay lit until the next time Reset is pressed. In this way you'll know if you have an intermittent cable even if it was intermittent for such a small period of time that you may have not seen the LED flicker.

INSTALLED CABLE TEST MODE:

To use Installed Cable Test mode, hold down the Reset button while moving the On switch to the Cable Test position. The Power ON LED will blink to indicate the unit is in Installed Cable Mode.

Disconnect both ends of a suspect cable from the equipment it is attached to. Attach one end of the cable to the appropriate Output jack and leave the other end disconnected. The Cable Wiring Display works as before except it now shows any connections between OUT pins, not between OUT and IN pins. If there are no shorts between signals in the cable, then none of the LEDs in the Cable Wiring Display will light. Next, place a shorting jack on the other end of the cable. If the signals in the cable have no opens, then they'll make it all the way to the shorting jack and the Cable Wiring Display will show all pins as being shorted to each other. The display does not show a pin shorted to itself. The Intermittent testing feature works in the same way as Cable Test Mode.

Swizz Army 6-in-1 Cable Tester INSTRUCTION MANUAL (continued)

Test Tone Mode: To generate test tones through the OUT jacks, move On switch to the Test Tone position.

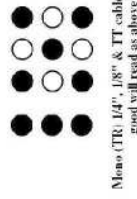
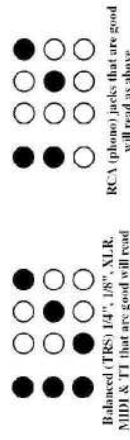
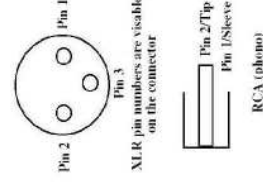
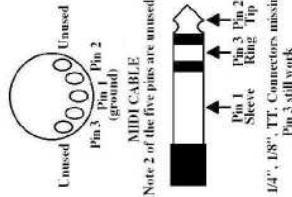
Warning: DO NOT use Test Tone Mode for MIDI cables. The Swizz Army™ does not generate MIDI data. While we won't guarantee it, the audio test tone should not harm MIDI equipment if connected.

A test tone is placed on the Pin2 / Tip signal of all OUT jacks. The level can be set to either +4 dBu, -10 dBV, or Mic level (approximately -50dBV). Note that battery voltage level will effect the accuracy of the test tone output level. The Test Tone Mode is intended for use in checking audio system integrity and the rough setting of signal levels only and not for use as a voltage standard.

1kHz / 440Hz Selection: Pressing Reset during Test Tone Mode will switch the test tone frequency between 1kHz and 440Hz. The selection is indicated by its LED: On = 1kHz, Off = 440Hz. Test tone frequency accuracy is +/- 0.1% and is unaffected by battery voltage.

Phantom Power Detect: During Test Tone Mode, pins 2 and 3 are monitored for external DC voltage as commonly supplied to microphones. The Phantom LEDs will light any time the presence of a DC voltage greater than 5V is detected.

CONNECTOR PIN DIAGRAMS



READOUT DIAGRAMS

TESTING A CABLE

- To test if the cable is good, set the SWIZZ ARMY to "Cable Test Mode". Insert both ends into the SWIZZ ARMY (in/out).
- Balanced 1/4", 1/8", XLR, MIDI, and TT cables will read as a big check mark if cable is good.
- If the LED's look anything other than in diagrams above, there is a cable fault. The additional LED's that light up indicate which wires have the fault.
- To test for an intermittent short in a cable, insert one end of the cable into the IN jack of the SWIZZ ARMY and set it to "Cable Test Mode". Press the reset button to make sure it's clear. Move the cable around. If there's an intermittent short in the cable, the LED corresponding to the shorted wire will light up and stay lit until you press the reset button. Checking again would verify your findings.

EBTECH®

AUDIO SOLUTIONS

HUM ELIMINATOR:

Place on audio line to break ground loops that cause hum. Also converts between balanced/unbalanced signals

HUM X:

Gets rid of Ground Hum at the source while maintaining safe ground.

LINE LEVEL SHIFTER:

Converts back and forth between -10dBV and +4dBu. Also breaks ground loops and converts between balanced/unbalanced signals

SWIZZ ARMY 6-in-1 CABLE TESTER:

- Checks for continuity, opens and shorts for each pin.
- Display reads and stores information until reset.
- Test tone generator (+4, -10, Mic)
- Phantom power detector
- Grounded XLR shield detector
- Checks XLR, 1/4", RCA, 1/8", TT & MIDI cables

**EBTECH® is a division of
Sound Enhancement Products, Inc.
185 Detroit Street Cary IL 60013
Dealer Hotline 800-284-5172
ph 847-639-4646 fax 847-639-4723**

Sales ext 12 & 31

Technical Support ext 14

www.ebtechaudio.com

info@ebtechaudio.com