

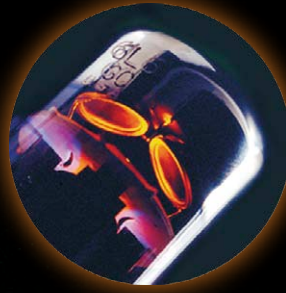


FINE MUSICAL INSTRUMENTS BUILT UPON

2010

HIGH PERFORMANCE TUBE TECHNOLOGY

FINE MUSICAL INSTRUMENTS BUILT UPON



HIGH PERFORMANCE TUBE TECHNOLOGY



Passionately Designed and, as Ever, Hand Made in California

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THE SPIRIT OF ART IN TECHNOLOGY™



Randall Smith,
Designer & President

Guitarists ...We're Lucky!

For our craft we have a pioneer of possibilities working every single day to invent tools that elevate our art form. For 25 years I have had the privilege of working alongside a mad-scientist that is more than a little responsible for the rise of guitar to its current spot in music. Randall Smith has an ear for tone, a passion for tube technology, a vision for building high performance amps and an unwavering devotion to redefining what we think of as amplified guitar.

Every day I am amazed at the energy, perseverance and commitment Randy still has after 38 years of well-earned success. While most would be basking in the light of past achievements, Randy is cutting tape and breathing solder in search of the next magic sound. At shows I watch others sign autographs, while he is at home signing off on board revisions so he could make sure customers get the latest improvements. I'm bewildered by competitors winning awards in print for re-issuing mediocre versions of their own products from yesteryear, while Randy is inventing ways to footswitch power sections! I guess it's the way that those who truly contribute, are too busy doing what they do, to be out there getting credit for their work.

For inventing High Gain, Channel Switching and the many revolutionary features (see page 10) we now take for granted as commonplace, Randy should be thanked. But for all his many contributions, none more than this...listening to us guitarists!

(Continued on Page 6)



Doug West (AKA "Tone Boy")
...testing a "proto" out in the real world

"Visitors to our shop always ask how I got started. I've been asked so many times, the guys told me to write it down. So here it is:"

***Music is in my blood.
And building vacuum tube
amplifiers has become
my personal art.***

My earliest memories are musical. I can still remember lying in my crib and hearing my dad play his tenor sax. He had a hotel dance band and a radio show for a couple of years after the War. He was also first chair

clarinet in the Oakland Symphony so there was a lot of music in the house, live music. My sister was five years older than me and a good piano student so I remember hearing her practice all the Beethoven, Mozart and Chopin piano sonatas. Those great melodies and harmonies affected my

mood as some pieces were haunting and others sunny and uplifting. **I think my brain was processing music long before words began to make sense!** My first experience with the mystical quality of musical instruments included the funky smell of my dad's open sax case



My Dad weaving his tonal magic in his Forties Dance Band.

and the magic that filled the house whenever he played. Years later, my mother even said, "He wooed me with his tone" remarking on how they met and fell in love.

When my father began teaching me clarinet—which he insisted came before sax or flute, he had me

play one note for days until I had pretty well mastered it before he'd show me the next one. What he was really teaching was how to hear tone, listening to all the separate elements and bringing them together to make a musical sound. Of course that's vital now when voicing an amplifier.



Princeton Boogie®

1969

*First high-power, 1x12 combo.
The pioneering wolf in sheep's clothing
that started it all.*



130 Bass & 130 Lead Heads

1971

*First Mesa bass and Boogie
guitar amps that were built entirely
from scratch.*



Around the time Leo built his first amps, a Canadian guy named Ernie, who worked for my father, introduced me to tubes. That was the era, way before stereo, when hi-fi was a new concept and something you had to build yourself. He had a studio quality turntable with a futuristic tone arm all mounted to a slab of exotic hardwood, and supported by four old beer cans ... Hamms, as I recall. He gave me some of his older pieces, hand-built on the kitchen table, which I experimented with until I was 11 or 12.

Then, at this impressionable age, I met Stan Stillson, a guy whose business was building industrial control systems in his garage shop. (His father had invented the Stillson wrench.) His son Dave, a little older than me, was into building hi-fi and ham radio gear as a hobby. I originally went to his father as part of a Boy Scout merit badge, which I thought would be real easy. Was I ever wrong!

The requirement for the badge seemed simple: Carve Three Items. Well, when I took

my carvings over, I started worrying as soon as the guy opened the door. He was a Marine Combat veteran and looked like Clint Eastwood on a bad day ... tough as nails. I handed him my carvings and he gave me this look. He said, "Follow me." We crossed his shop floor. "This is a band saw," he said, turning it on. Then he stacked my three carvings in a pile, and ran them through - first one way, then the other. He looked right at me as he tossed the pieces into the trash. "That's what I think of your projects. And that's what I think of you."

See, his theory was that **when a person makes something, he is leaving behind an artifact that records his values at that time.** He knew I hadn't put much effort into the carvings and he wasn't about to offer any false praise to "build up my self-esteem". No, they weren't very good and I was busted. But, severely humbled, I hung around. It seems like I was in his shop for weeks,

carving things, learning how to handle and sharpen his tools and how to work in a serious shop with a real craftsman. At that time he was building a control console for the Nautilus, the first nuclear submarine. Right in his garage shop. That's how heavy he was. Anyway, the things he built just floored me, they were so cool. They exuded artistry, far beyond their primary, functional purpose and inspired me to want to do the same. From then on his son and I spent all our time in the old man's shop, learning to hand-build amplifiers, transmitters and modulators from scratch. All using vacuum tubes.

A few years later my interests turned to cars, girls and rock 'n roll and by mid-Sixties, I was playing drums in a band while going to university in Berkeley. One night on a gig, my friend Dave Kessner's Sunn 200 amp went up in smoke. Next day, I offered to fix it for him because we didn't have two nickels between us. He looked real worried but finally consented when I assured him I 'would do no harm'. Anyway, with the experience from Stan's shop, the burned-up amp was pretty



Snakeskin Mark I Boogie®

1972

The first cascading preamp and the transitional link that offered vintage and modern high-gain performance. Still built today!



Mark II-A

1980

First modern, channel-switching amplifier with separate Rhythm and high-gain Lead modes. The foundation of modern guitar amps.



THE SPIRIT OF ART IN TECHNOLOGY™

Along the way sounds we take for granted as classics, grew from the iconic circuits Randy was creating. From the singing Mark I voice of Carlos Santana and Larry Carlton in the '70s. To the Mark II B and C sounds of the STONES and METALLICA in the '80s. Through the crushing Recto sounds of SOUNDGARDEN and LIMP BIZKIT in the '90s. Up to today's thick wall of gain used by the FOO FIGHTERS and LINKIN' PARK. Over the last three decades, the records of importance in rock n' roll have both featured and closely followed the release of the pioneering circuits that made these guitar sounds possible.

Hopefully this catalog will give you an inside view of an amazing talent and of a devotion to our art form that is truly remarkable. Here's a musician that doesn't even get to enjoy first hand, the world of tone he creates (Randy plays many instruments, but not guitar) and yet he puts this quest for new guitar sounds above all else.

So if you play guitar and haven't yet experienced the magic that happens when you plug in to an amp that is an instrument...get it together! You wouldn't paint with sticks, would you? There are amazing brushes these days. So don't limit your playing with just an amp. Take advantage of the times you live in. We're lucky one guy's obsession bears the fruit of such amazing possibilities for our expression. Discovering Boogies has definitely shaped my music and given me the freedom to take my playing beyond what I thought I could do. I sincerely wish the same for you. From the thousands of us you've helped,

Thanks Randy!

easy to fix. A day later, Kessner suggested we open a music store together. "What do we know about running a music store?" I asked. He said, "I'll run the front and you can fix stuff in the back." ...which turned out to be the meat locker of an old Chinese grocery store. He was right about the demand: everyone was playing in bands in the SF Bay Area back then. I felt a huge responsibility to do things right because in no time our customers at Prune Music included the heavies of the SF scene: Big Brother, the Grateful Dead, Jefferson Airplane, The Sons, Quicksilver, Santana, Steve Miller and hundreds more you've never heard of.

Around 1969 we wanted to play a prank on Barry Melton of Country Joe and the Fish. So I took his little Fender Princeton amp which, stock, puts out about twelve watts and has a ten-inch speaker. I cut up the chassis to fit big transformers and entirely rebuilt it using the

famous 4-10 Tweed Bassman circuit. After careful measurement, I cut out the speaker board and squeaked in a twelve-inch JBL D-120, the hot speaker back then. When I finished building it, I took it out to the front of the store to get a good play test and who do you think happened to be hanging out right then? Carlos Santana. He just wailed through that little amp until people were blocking the sidewalk. When he stopped playing he turned and said, "Shit man. That little thing really Boogies!" Word spread fast and before long there were over a hundred little Princeton/Boogies appearing on Bay Area Stages

including the Fillmore and Winterland ...all of them built up a dirt path in a mountain shack I had converted from an old dog kennel.

So...what's MESA? The Bay Area was running out of Princetons to modify and I needed to augment my paltry income from the music store so I moonlighted a couple other gigs. One was jacking up several of the old country houses in West Marin, digging footings and pouring concrete foundations underneath, starting with my own. That old house was so near falling down that one end was 18 inches lower than the other!

My other gig was rebuilding old Mercedes-Benz engines in a two-story garage/studio I had built with wood trucked down directly from the saw mills. (The truck was so overloaded we had to drive five



D-180 Rack Mount Bass Amp

1982

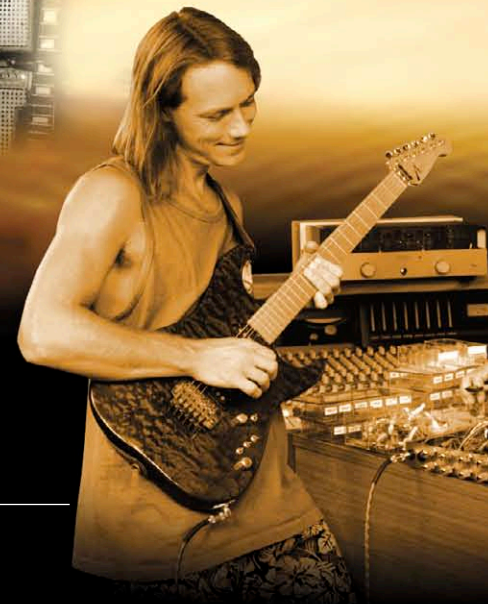
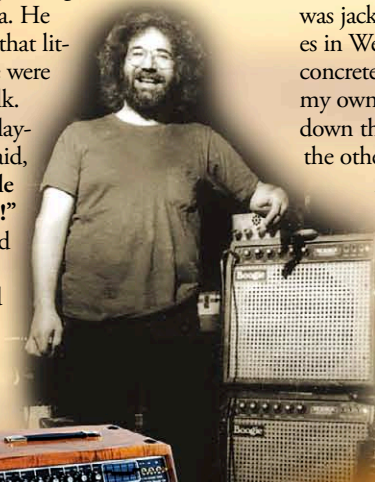
First high-power, rack-mount bass amp featuring dynamic "Dual Differential" driver circuitry.



Mark II-B

1982

Improved Lead overdrive circuitry with "cascade" configuration and first ever effects loop.



miles through a pear orchard to avoid the Highway Patrol weight station!) I had grown up with a little Austin-Healey Sprite, which is very 'character building' in the sense that it forces ingenuity ... just to make it home! It required an engine rebuild every couple of years so when I got an old Mercedes with a blown engine, I wasn't afraid to give it a try. And that started an 'old Mercedes' trend amongst my friends. Those engines were an inspiration and the difference between them and the British motors was shocking. It was yet another lesson in the virtues of "getting it right".

Anyway, I needed an official sounding name to buy amp parts, pistons from Mercedes and ready-mix trucks full of concrete. "Mesa Engineering" (a name I made up on the spot) seemed familiar and professional sounding. One day my Marin



County country bliss was interrupted by a tough looking but friendly stranger from the 'hoods of Oakland who showed up on my back porch. He'd heard the Princeton/Boogies and wanted an amp. He was a bass player —but he still wanted me to build him an amp



Randy & Carlos jammin' in the 70's

and I sorely needed the 300 green dollars he was literally stuffing in my shirt pocket. He

wouldn't take no for an answer. So the first Mesa amp was a snakeskin bass amp made for 'the inimitable' Patrick Burke, a great guy who became such a good friend, I later traded him my half ownership in Prune Music for a guitar! The fact that this total stranger was trusting me with the astonishing sum of \$300. inspired me to promise I would build him the best bass amp ever. Thirty years and countless gigs later, that Mesa 450 still has tone. The first Mesa guitar amp I scratch built was a Boogie® 130 Lead Head, also snakeskin, which English rocker Dave Mason took on the spot when I showed up at a Winterland sound check.

Even with the success of those dozen or so snakeskin heads, **I was still hearing a tone in my mind, more like a sax, with harmonic richness and long sustain.** For years guitar players had been complaining about the limitations of their amplifiers – amps that now would be considered hot vintage prizes.

The main complaint was that 'loudness' and 'drive characteristics' were inseparable. There was only the one volume control and thus there was no way to get the amps to break up and sound loud without actually having to be loud. Some players were having Master volumes added to their amps. That was a mod I didn't offer because it didn't really do much. There just wasn't enough gain in the standard Fender circuit. Everyone had that complaint, especially Santana. Even with his jacked up Princeton, he couldn't get enough sustain. I guess we were both after the same elusive sound.

Then as a result of a pre-amp project I was building for Lee Michaels to drive his new monster Crown DC 300 power amps, I stumbled onto the Holy Grail. I didn't know how much signal the Crowns needed to drive them so I thought I'd cover my bases by adding an extra complete stage of tube gain to the basic



M-180 & M-190 Mono tube rack power

1983

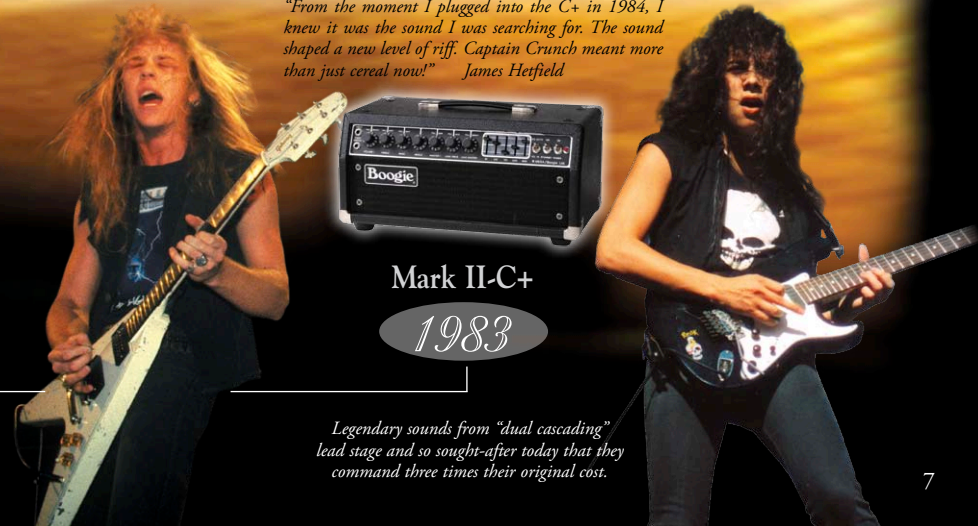
The "Dual Differential" driver circuitry in high-power, rack mount packages for guitar.



Mark II-C+

1983

"From the moment I plugged into the C+ in 1984, I knew it was the sound I was searching for. The sound shaped a new level of riff. Captain Crunch meant more than just cereal now!" James Hetfield



Legendary sounds from "dual cascading" lead stage and so sought-after today that they command three times their original cost.



THE SPIRIT OF ART IN TECHNOLOGY™

DOUG WEST, aka "Tone Boy"

Doug thinks he's lucky, no...I'm the one who's had the good fortune to get up with another guy as crazy devoted to the pursuit of tone as I am. He's the one with the patience to sit there hour after day after week (and sometimes for months) working on a sound, while I'm working on the circuit. I'm telling the truth when I joke about him having the entire resources of Mesa/Boogie® to indulge his guitar fantasies. But he's worth it.



He can play like an angel...or play like a devil. How else can you explain products ranging from Mark IV's clean sound to the Rectifier's heinous modern crunch. He's the only player I know who's basically mastered all styles of guitar and can play any one of them with burning conviction. But there's more. To do the job he's got to be able to start playing or stop on a dime while I make adjustments to the electronics. And he's got to be able to repeat phrases accurately, over and over, so we can decide if we're going forward—or backwards—in development.

We tend to hear things much the same way and have developed a specialized vocabulary to describe the sounds. But there's another element, equally vital, and that's how an amp feels to play. I know how important that is on sax but not being a guitar player myself, Doug's input is crucial. Just to give you an example, our work developing Dyna-Watt led to a patented circuit that actually makes the guitar feel easier to play. I've never met a rock star who could do all this plus stay focused and repeat the same lick!

Doug also has the primary responsibility for road testing amps on the gig and in the studio. Of course we value the opinions of others, but none are as clear and precise as Doug when it comes to evaluating musical performance. And because he's been so involved in the R&D process from the initial concept to the final useage, Doug is the perfect guy to write our outstanding Owner's Manuals. Not only are they informative and thorough, they are actually enjoyable to read, another Mesa first!

Don't get the wrong impression, we try to have a good time but R&D is mostly tedious and hard work. But when Doug freaks out and goes off on a monumental burst of amazing guitar playing, I know for sure we've closed in on something magic. Something you – and guitarists the world over will find inspiring.

pre-amp architecture, adding three variable Gain controls at critical points in the circuit. When we hooked it up in Lee's studio, it didn't work at first because we mistakenly plugged the speakers directly into the pre-amp. We kept turning up the three gain controls because we could hear a little faint sound. Then, when we plugged it in right, Lee hit a big power chord and practically blew both our bodies through the back wall! We looked at each other with big grins and got down to adjusting those Gain controls. It was monstrous! You could dial in previously un-heard of amounts of gain with the first two controls, while adjusting the loudness level with the third control. It was huge sounding and it

would sustain forever. That was the beginning of high-gain cascading pre-amp architecture. This wasn't an incremental increase of 50 or even 100 percent, this was an increase of 50 *times* the normal gain of an amplifier and an entirely new realm of performance.



*The Original Home of Tone.
The Doghouse Workshop in Lagunitas.
Crescent moons on door are remnants from the original Princeton baffle boards, having been cut out to hold 12" speakers.*

I knew at the time this was a real breakthrough and I couldn't wait to build up a Boogie size 100 watt combo for Santana using four 6L6s. I was pretty sure it would do just what he'd been searching for. And it came together just in time for his great Abraxas album which introduced this new high-gain sound to the world and started putting that mountain studio on the map as the Home of Tone®.

At first, I was hand-building all parts of these early Boogies by myself including silk-screening the control panels and etching copper printed circuit boards in a hot acid bath. I formed and punched the sheet metal chassis and built and finished the cabinets all with skills I had learned back in the ex-Marine's shop. As demand grew, I enlisted the help of my wife and some neighbors. Mike Bendinelli who, at the time was painting the ceiling, was put to work on power supply boards and twenty-five years later remains the keeper of the archives (mostly in his head) and the best restorer of those early amps. Back then it was a true cottage industry with various friends doing sub assemblies all right there in the mountains of West Marin. At one point I was returning from my daily exercise which comprised walking up the mountain behind the house with the dogs. As I came back down through the redwoods, I could see the girls sitting on the deck, stuffing circuit boards in the sun with

Keith Richards with an early Mark series combo. Over the years, the Stones have bought 42 Boogies!



Quad™ & Studio Preamps

1986

Quad & Studio Preamps revolutionized LA rack scene and intro'd tuned recording outs. Mark III. First tri-modal amp offering clean, crunch, and Boogie lead.



Strategy® 400 Stereo & Simul 295™

1987-8

Strategy 400 Stereo & Simul 295 completed rack revolution, trimming size for stereo to 4 spaces. Twelve cylinder Bass 400 still going strong today.



their tops off. I just stood there for a couple of minutes realizing that I had achieved the perfect gig (for me at least!) and I told myself never to stray too far from the contented, productive and creative feeling of those happy times.

By the time we moved Mesa out, that mountain “house” had grown into a 4,000 square foot mini-industrial zone with a wood shop, electronics shop, loading dock, two offices and several full time employees. Before we left there, we were exporting to 39 foreign countries. I want to stop right now and give thanks to everyone involved. And that certainly includes all the musicians who trusted us with their cash and their tone. Thank You All So Much! **In total we built around 3,000 Mark I Boogies in that house.**

Looking back, I guess we were the first “boutique” amp company, though I never thought of it that way. Now, 30 years and 30 miles from that original Tone Shack,

we’re still hand-building Mark I’s and quite a few other models.

We’re no longer the latest underground boutique darling but we’re still pioneering the frontiers of tone. And we’ve barely changed the way we design and build our amplifiers. What changes we have made are all based on my years of experience as the designer and builder. And every little thing is calculated for one purpose only: To Hand-Craft A Better All-Tube Amplifier. Each chassis is still entirely hand-wired, checked out, teched-out and as always, bashed repeatedly with a hammer while turned full up. Then there is a play test, followed by a 24-hour burn-in, another electronic check, installation into a cabinet and a final play test given by a different musician then a last inspection before packing. Every Mesa/Boogie® from the most expensive to the least uses the identical top grade materials and assembly techniques. Every Mesa/Boogie including all

the cabinets, is entirely made in our one location here in Petaluma, California where we’ve been since 1980.

These days a lot of big name amp manufacturers choose to have their products built out-of-country, and that’s OK with us. We look to a couple of our favorite icons and take heart: a Ferrari wouldn’t be the same if it were made in China. And closer to home, Harleys deserve to be made in Milwaukee, not Mexico, because they – like us – are American.

I promise we won’t let our increased visibility spoil us. We’ve been approached with many offers over the years and could have sold out. **But this is what we do, and we love doing it.** Our goals remain unchanged from day one: Build the best musical amplifiers possible, and treat each of you as we ourselves would wish to be treated. We want every musician we serve to become a life-long member of the Mesa/Boogie family.

JIM ASCHOW, Vice President

Where do I begin? There aren’t enough hats made to cover all the jobs Jim does. He’s like a Conductor –with a wry smile and a distant calm– orchestrating the furious pace of supplying the guitar world with high performance amplifiers. This is no easy gig. In fact no one before him was even able to do it...we’d burn ‘em right out! And yet, he makes it look easy.



Because Jimmy is Mesa/Boogie. He literally grew up here. Over 20 years ago and right out of high

school, he started sanding cabinets and soon was covering for his older co-workers when they were too burnt from their gigs the night before. Now, as Vice President and General Manager, Jim Aschow basically runs the joint and enables me to focus on my real passion, product design.

That’s how it is here at Mesa/Boogie: We work more like a band than a company, and Jim’s a great coach helping each member of team Boogie discover their own level of contribution. And Jim does way more than manage, he’s a fine craftsman and designer in his own right. Not only does he create the myriad of production fixtures that enable us to maintain our precise quality, he also works throughout our plant with the people using them. Remember, every Mesa/Boogie is hand-built and requires a high level of expertise to emerge from our shop as an instrument you’ll treasure for years. This kind of tightly knit groove means there’s no room for bureaucracy to come between us and your tone.

And Jim doesn’t stop when the sun goes down. In his “spare” time, he’s our chief cabinet designer constantly elevating our existing designs as well as creating many new ones. Check out Jimmy’s 4x12 TQ...in fact all of the Three Quarter Back and Recto cabinets. And if you play bass, explore the entire line of Powerhouse® enclosures. Working closely with the speaker manufacturer to create custom bass drivers, Jim spearheaded that entire line from the elementary components to the final finished enclosure. And that includes tricky hardware and features such as the patented Track-Lok™ heavy-duty caster mounting and the Tilt n’ Roll™ transport system.

So behind every Mesa/Boogie stands a man of quiet passion, intense focus and deep integrity. I’m honored and deeply thankful knowing that Jim maintains the same depth of commitment that I have, as he carries out the responsibility of insuring that each and every Mesa/Boogie lives up to my original vision.



Mark IV

1989

Voted Amp of the Year three times in Europe and still one of our most popular models, includes fabled II-C Lead sound.



Dual Calibers™

1990

The Dual Calibers: DC-3, DC-5, DC-10. Starting in 1984 with the Studio .22 and evolving through the DCs to today’s award-winning, three-mode F-Series amplifiers.

MESA PIONEERING INNOVATIONS

Did You Know...

1969: First High-Power 1x12 Combo. The giant killer is born.

1969: Half-Power Switch. The 60/100 switch matches power to venue.

1970: Pull Gain Boost Switch. Extra mid-gain for playing the Blues.

1971: High Gain Cascading Pre-amp. The Birth of Overdrive

1972: On-Board Graphic Equalizer. Provided alternate footswitchable EQ

1972: Slave Output & Level Control. Enabled multi-amp and FX set-ups.

1973: Pre-Out, Power In jacks. Predecessor to modern FX loop.

1973: Exotic Hardwood Cabinetry with dove-tailed joints and wicker cane grille.

So many features now considered standard were first introduced by Mesa/Boogie®. In fact it's fair to say that many of the important guitar sounds of the last

1973: Multiple Impedance Speaker Outputs for reliable matching of different cabs.

1978: Lead/Rhythm Dual-Mode Amplifier. First Channel Switching.

1981: Effects Loop. Offered signal level and impedance matching for outboard FX

1982: Simul-Class™. Combines Class A tone and Class AB power.

1984: Footswitchable Reverb Mixes. Alternates between 'ambient' and 'drenched'.

1984: M-180 & M-190 high-output rack mount tube power. Started rack revolution.

1985: Quad™ Preamp. Dual Channel Rack Preamp with four footswitchable modes.

1985: Dual reverb tanks. Combined short and long decay for ultimate richness.

three decades wouldn't exist without the revolutionary circuits that made them possible. We're honored by so many great players who have found their unique

1986: Dyna-Watt™ power circuit. Enhanced dynamic power envelope.

1986: Modified Dual Mode front-gain preamp. Used in Calibers & F-Series.

1986: Mark III. Tri-Mode Amp, footswitches Clean, Crunch & Overdrive.

1987: Simul 295™ and Strategy® 400 Stereo. Stereo Tube Rack Power.

1989: Mark IV. External control ports, assignable loops and switchable power voicing

1989: Tweed™ (Bold) Power. Switchable Mains reduction, like on-board variac. Pat. 5,091,700

1990: Simul 395™ and Strategy® 500. Dual Mode, footswitchable Smart Power™.

1990: Tri-Axis™. Midi control & full programmability run 8 all-tube modes. Pat. 5,208,548.



TriAxis™ & Simul 290™

1990

The ultimate all-tube rack rig packing 8 programmable modes and 200 stereo watts into three rack spaces.



Dual & Triple Rectifiers®

1991

Redefining the guitar stack, this fearsome legend continues on toward world domination!



Maverick™ & Blue Angel™

1994

A tribute to simplicity and vintage power clip, their touch-sensitive magic is available today in several configurations.



Nomads™

1998

Three complete channels deliver vintage clean and the subtle sides of brown, for the player with finesse.



sounds using our instruments, the exact same ones available to you. We're proud to be part of their voice because our quest for tone is relentless. Check out the

list below and see how many of these features you rely on every time you play.



1991: Dual Rectifier®. You know this one. Patent 5,168,438.

1991: Parallel FX Loop with Mix control. Reduces tone loss. Pat. 6,522,752.

1991: Channel Cloning™. Allows duplication of gain structures in different channels.

1992: Triple Rectifier®. When excess is barely enough.

1995: Progressive Linkage™. Selects different types of power tubes. Pat. 5,559,469.

1996: Simul-State™ Power. Tube driven MOS FET power for bass.

1998: Nomad™ Full array of controls on each of three independent channels.

1998: Solo Control™. Presettable, footswitchable volume boost. Pat. 6,724,897.

2000: Road King™. Four complete 3-mode channels.

2000: Road King™. Progressive Linkage™, five power tube options per channel.

2000: Road King™. Dual FX Loops, Series and Parallel, assignable per channel

2000: Road King™. External Switching Trigger, for activating outboard effects.

2000: Road King™. Speaker Cabinet Switcher, assignable per channel.

2000: Recto® Tracking™ auto-matches rectifier to poweramp. Patent Pending.

2000: Channel Assignable Rectifier®. Patent Pending. Used on Road King™, Roadster™ and Stiletto®

2001: Rec Pre™. Pure analog recording circuitry faithfully cops sound and feel.

2001: Walkabout®. High Powered Compact Bass Amp. 300 Watts from a 13 pound, 12"x12" box!

2003: Venture 600™. First high powered, full featured 600 Watt Bass Combo.

2003: Multi-Watt™ Channel Assignable Power. Selectable wattage options per channel. Patent Pending. Used on Lone Stars®, Stiletto® and Roadster™.

2003: WalkAbout Scout™ Convertible Bass Combo. Converts from a combo to a stand-alone head.

2003: Scout Bass Radiator™ Cabinets. Passive Bass Radiator System driven by Neodymium Speaker.

2004: Tri-Port™ Bass Cabinets. Individually tuned triangular front porting system for enhanced fidelity.

2004: Player Control™ Bass Cabinets. First Bass Cabinets with built-in adjustable Crossover & Instant Reset Horn Protection.

2005: Duo-Class Power™, Push-Pull to Single-Ended switches power amplifier configuration. Used in Lone Star®, Lone Star® Special™ and Express™.



Road King™, Rec Pre™ & F-Series™

2000-2



Lone Star®, Lone Star® Special™ & Stiletto®

2004-5



Ace™, Titan™ & Roadster™

2006



The Express™ Line

2007

Three busy years of R & D make sure all bases are covered - from the focused simplicity of the F-Series, to the fleet of amps in the Road King, and the studio prowess of the Rec Pre.

Opposite ends of the stylistic spectrum find new icons; The Lone Star and Lone Star Special pay tribute to the Blues - Texas style, while the Stiletto takes deadly aim at classic British EL34 sounds.

Stylistic diversity is celebrated with the introduction of the Recto-bred four channel Roadster, the new British-inspired 50 watt Stiletto Ace and, for bass, the Titan V-12.

New Express amps offer iconic sounds of all styles in an intuitive 2-Channel / 4 Mode platform. Both EL84 and 6L6 versions switch down to a 5 watt / Single-Ended power mode.

Erin Aschow brings a new generation to Artist Relations and is the voice behind our social networking pages. She is an avid music enthusiast with an ear to the ground, searching out the latest buzz-worthy bands and artists. Erin brings a contemporary feel and artistic flare to all she does whether it's customizing dream rigs for our artists, or keeping our line of wearables current and comfortable.



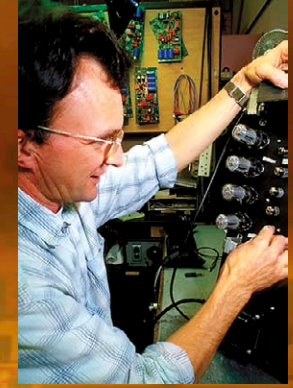
Debbie Anderson is the friendly voice that greets you when you call the Home of Tone. She cheerfully handles the immense task of routing the hundreds of calls we get a week from players around the world in search of their musical voice. She also responds to the thousands of letters and information requests we get. So be sure to treat her nice...we don't know what we would do without her.



Mike Bendinelli is keeper of the archives and Mesa's very first employee. Mike has a keen eye and a trained ear for what makes an amp magic. His 37 years of experience as Final Tech for production, combined with his long list of real world big-stage house calls for our touring artists, makes him uniquely equipped to oversee production. In the unlikely event you should ever need help, he also manages our Repair Department and Mike has the chops to ensure any Boogie, from any era, will perform like the day it was born.



George Mueller is a man in demand. His 22 years of tech experience qualifies him to watch over production and make sure Randall Smith's construction techniques are followed so that each and every amp is full of artistry and tone. He also handles Technical Assistance calls making sure that customers, as well as our worldwide Authorized Warranty Stations, have the information they need.



AT THE HOME OF TONE™



Tien Lawrence is our Front Line Guru and truly a man for all seasons. His years spent working through every aspect of the shop with an infectious up-tempo style all his own eventually landed him the gig as our Customer Service Manager. After 4 years of refining that branch he turned his skills toward Artist Relations and spent 7 years taking great care of our giant Roster of Touring Artists. Now Tien points his vast experience and knowledge to information-based projects to help keep you, our worldwide family, better informed.



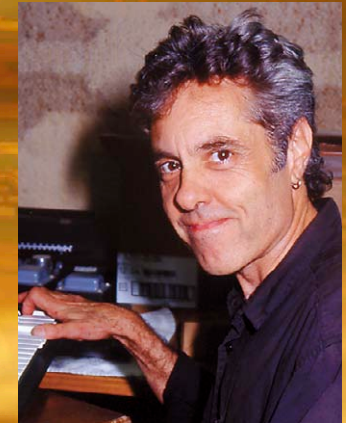
Michael Taylor works his mojo on customer's needs every day, leading them to Tone in mysterious but effective ways. Before finding his niche in Customer Service, Michael put his magic to work testing finished amplifiers in Final Assembly and later, assisted our huge list of touring stars in Artist Relations. His experience with our products is greatly embellished by his crafty skills as a songwriter, guitarist and drummer.



Marcus Daniel brings considerable experience with our products to bear on your questions as he joins Customer Service after 6 years of scrutinizing finished amps in our Final Testing Booth. His hands-on knowledge and troubleshooting expertise are complimented by his fiery playing ability on both guitar and bass. Marcus can relate firsthand to your needs as a fellow gigging and recording musician.



Kris Dilbeck joins Customer Service as a true Specialist. He has tested every amp shipped over the last few years and knows Mesa Tone from the inside out. His experience here in Final Assembly has produced a troubleshooting Jedi, and should you ever need help, he will get you flying again fast. Before life at Mesa, Kris earned a degree in the Recording Arts at Berklee Music College in Boston and continues to hone his mighty skills as both Engineer and Producer.



Richard Duvall reviews Warranty Claims and coordinates our nationwide Authorized Warranty Stations as well as Service Returns coming to the shop. His experience and expertise is invaluable and gives him the direct line to tech support, cutting through "tape" and getting your concerns handled promptly. His talents as a keyboardist and producer are equally impressive.

Our reputation for hand-building exceptional quality high performance amplifiers is exceeded only by our rep for customer service. Our goal from day one has been to treat you, the customer, as we ourselves would want to be treated. Following this simple and

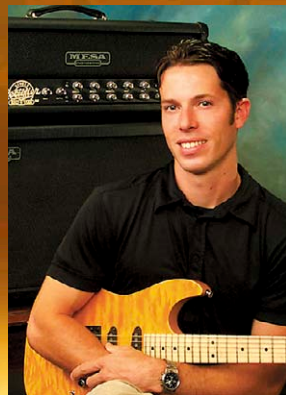
most basic practice has earned us the loyalty of legions of faithful players around the globe. Unlike bigger companies with vast Service Departments, we're available to talk to you instead of assigning you a number. Yet because we have been successfully helping musicians

get great tone for 40 years, we have resources smaller operations or boutique builders simply can't provide. Our flexible "mid size" organization enables us to respond to your needs quickly and efficiently making us big enough to serve, yet small enough to care.

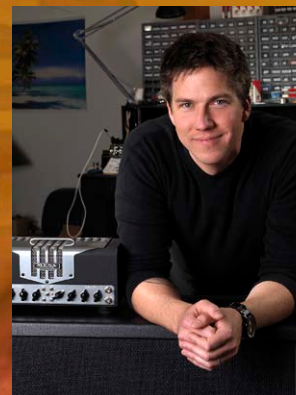
LINE FAMILY



Steve Mueller defies the laws of physics and most certainly a title. As our Ambassador at Large, he orchestrates a world-wide symphony that reaches every point on the compass. His experience is vast and his talents are diverse and we rely on them to keep us continually on the higher road when it comes to our representation in the marketplace. His musical talents are no less valuable and are put to use frequently in the many stages of product development.



John Rinkor
Sales Director: USA & Canada
As our US & Canadian Sales Director, John has the honorable distinction of several years of successful, hands-on experience in Mesa Customer Service, as well as a five-year record as one of our most accomplished Sales Managers prior to being promoted to Sales Director for the US & Canada. His vast experience provides him with a phenomenal range of product, service and sales knowledge that is only outdone by his accomplished talents as a amazing guitarist and songwriter.



Tim McKee has been using Mesa products for years and knows the importance of great tone at the gig or in the studio. He can help you find that sound you hear in your head, patch up your favorite outboard gear or troubleshoot a tube problem with the confidence that comes directly from his first hand experience. As Director of Artist Relations, he sees to it that our family of artists is well taken care of throughout the world. His sincere approach speaks of his true passion for music and the current trends of the industry.

OUT ON THE ROAD



Trent Blake
Sales – Southern US

Trent manages our Southern U.S. Dealership Network. His depth of experience in the industry is unsurpassed, having worked in virtually every aspect of music retail for one of the nations largest musical retailers. His exceptional work ethic and incredible talent for fresh innovative ideas have made him an invaluable asset to our team. He is also a multi-talented singer, songwriter and guitarist/bassist.



Matthew Smith
Sales – International

Matthew is our Ambassador of Tone to the world, currently responsible for our network of Distributors spanning the globe in more than 47 countries. He draws from years of experience in both music retail and high-end distribution. His contributions toward our continual improvement in training, service and support have been immeasurable. He also provides us with a wealth of added insight through his native British perspective, both in business and as a talented guitarist and songwriter.



Barry Staller
Sales – Northeast US & Canada

Barry manages our Northeastern U.S. and Canadian Dealer Network. His dedication and enthusiasm for great tone have contributed to his success as a credited top performer within our industry. His personable attitude and devotion to training, creative merchandising and customer satisfaction have made him an essential member of our family of tone. He is also an avid guitarist, songwriter and teacher.



Rich Longacre
Sales – Western US & Canada

Rich manages our Western U.S. and Canadian Dealer Network with an impressive list of credentials on both the retail and manufacturing sides of the business. He shares our passion for great tone and our dedication to providing first-class, personalized service to each and every Dealer and customer he comes in contact with. His unending quest for tone has also made him a very fine guitarist.



Shawn Farbman
Sales – Central US & Canada

Shawn manages our Central U.S. and Canadian Dealer Network and has been a lifelong Mesa/Boogie player and enthusiast. He has extensive industry experience marked with a respected record of performance. His broad knowledge of Mesa products and remarkable aptitude for dialing-in great tone are just a few of many attributes that make him an irreplaceable member of our team. He is also a gifted guitarist and songwriter.

You can call us direct at the shop and speak to a Product Specialist that will help you get the most from your amp and define a sound that is uniquely yours. Our dedicated Dealer Reps perform like Deacons as they roam the nation and the world, ensuring our retail

outlets are knowledgeable and up to speed with the latest tonal developments. All of these musicians have hands on experience here at the Home of Tone® and are well aware of each step's importance in the process of building your amp. Like you, they rely on their

own Mesa every time they gig, which gives them the ultimate understanding of your needs and the skills to ensure your lasting satisfaction.

One of the things that first drew me to musical instruments and has kept me interested ever since, is the way they're built. They're not like toasters or TV sets. They're not just disposable consumer items. Rather they're built to inspire magic and to last for a lifetime.

Whether you're building pianos, flutes, violins or amplifiers, there are time-tested methods of construction and a code to fine instrument building. We strictly adhere to this tradition, and yet there is no limit to the amount of additional finesse and quality that can be lavished upon even the smallest of details. This is in stark contrast to the cost-driven, high-volume approach most manufacturers use.

Shown here is an inside view of one of our most popular amplifiers, the Triple Rectifier®. But *all* com-

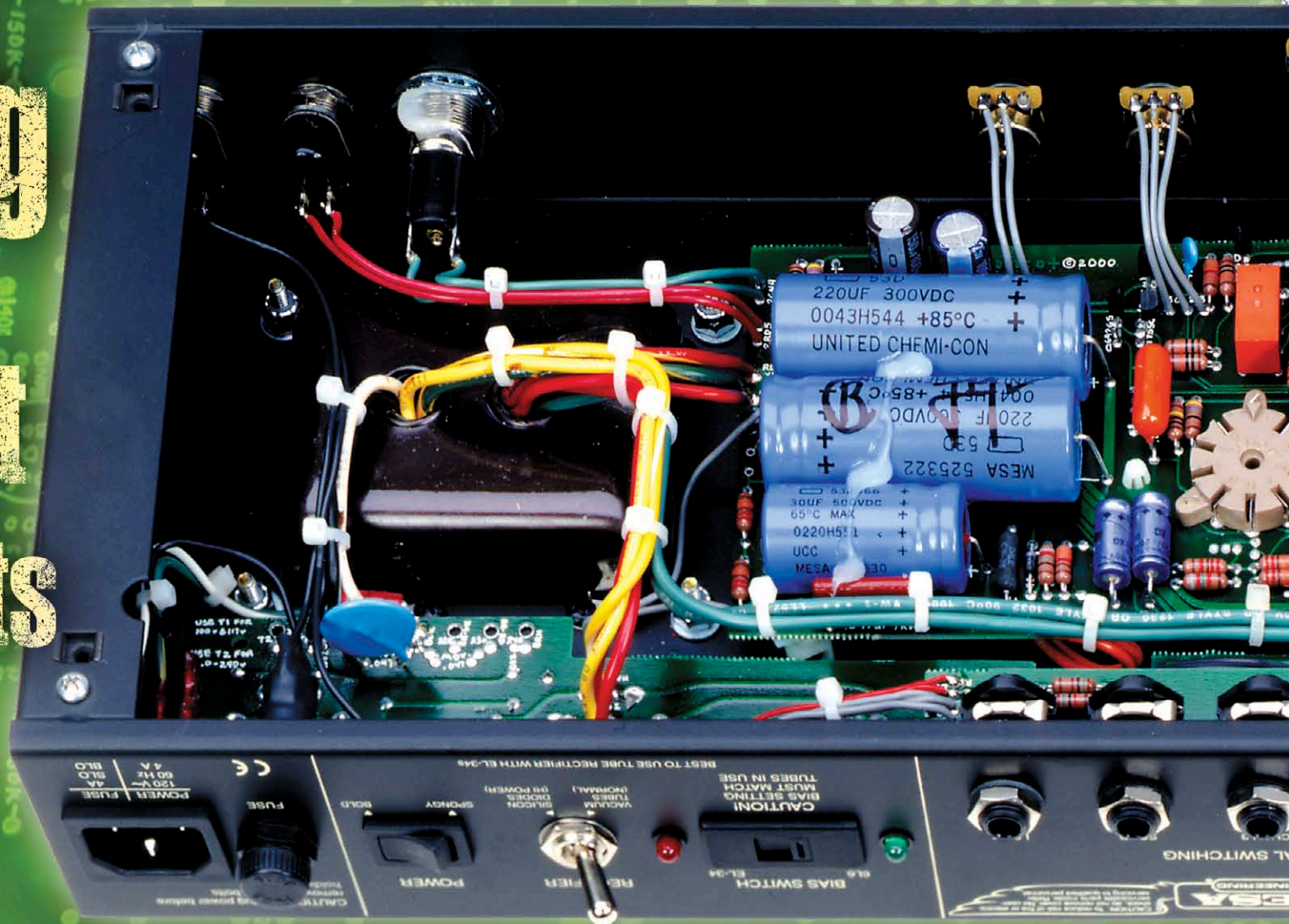
ponents and construction techniques are the same for every Mesa/Boogie® from the most expensive to the least. There are no "budget" models or off-shore imports. Everything is hand-crafted by the same builders who average more than ten years here.

Let's start with the chassis. Our rack-mount models are built on .080 and thicker aircraft aluminum. Combos and heads use 16 gauge, cold-rolled steel, fully formed into a flanged box, with welded seams and a heavy powder-coat finish. Most modern amplifiers are

built on a light piece of bent-up metal with no sides, no flanges, no welds, no paint and simple plastic nameplates front and back that only look heavy-duty.

From the very first, all Mesa/Boogies have been built using hand-drawn printed circuit boards for the electronics. With high-gain musical amplifiers, the location of parts and conductors is critical. Only a carefully designed p.c. board can duplicate the magic of the original prototype, which itself used a printed circuit board. This insures that every amp is an *exact* replica of

Cooking with the Right Ingredients



the golden proto by eliminating the variations that often occur in "one-off" construction.

We don't rely on the single-sided phenolic boards commonly used, rather ours are epoxy-based, double-sided with plated-through holes. This means a conductive barrel has been formed *inside* each hole, with pads on *both* sides. In a conventional board, only the strength of the glued-on foil supports the parts. On our custom boards, each lead is soldered on the top, on the

bottom and throughout the barrel, creating a reinforced sandwich of solder.

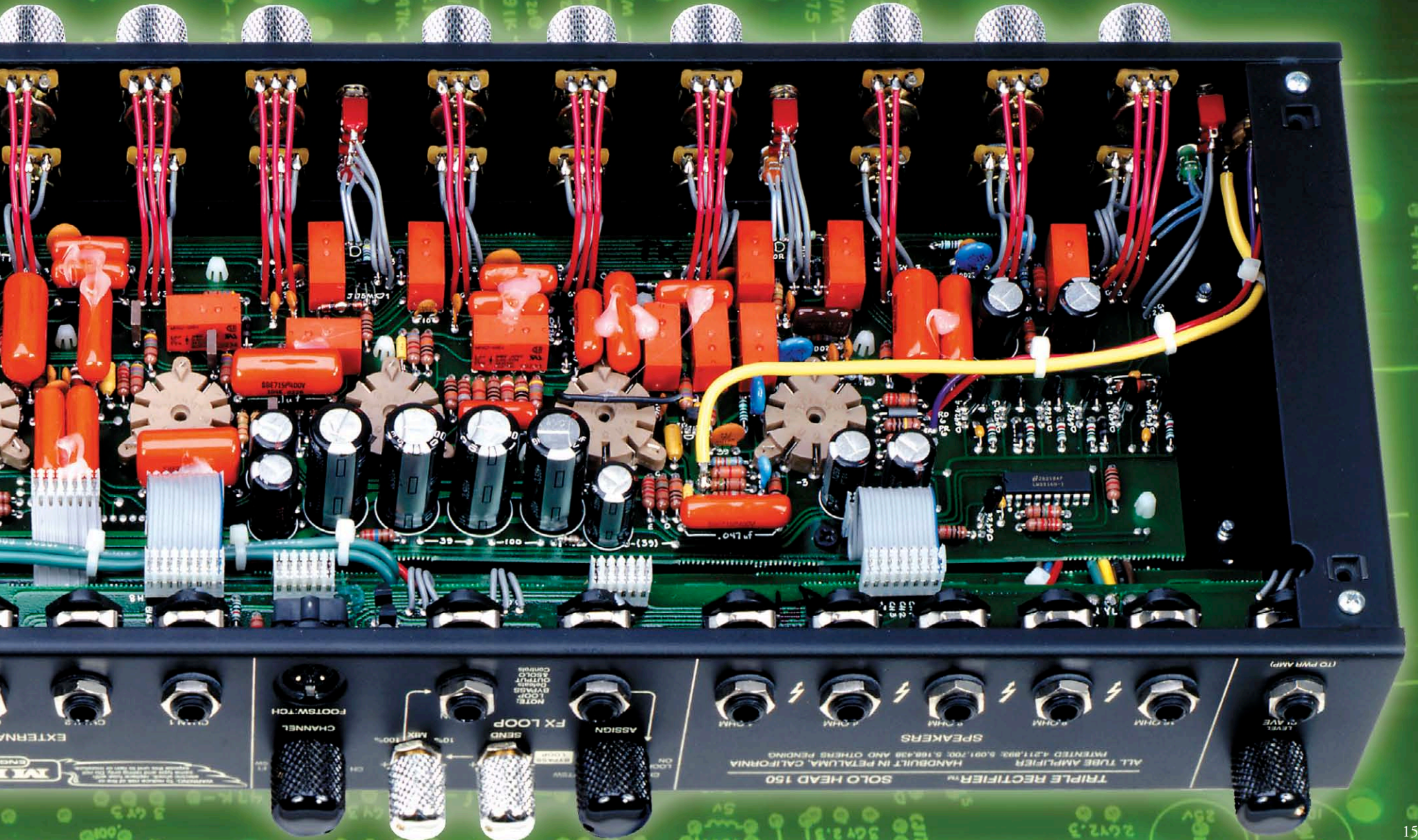
Wherever point-to-point wiring is better, we use it. In most other amps the control pots are mounted on a p.c. board where damage to the pot breaks the board. Notice that our pots are bolted directly to the chassis and connected with flying leads. Thus, if one becomes damaged, replacement is easy and doesn't imperil the circuit board.

Component quality is as important as construction. That's why most of our parts –not just the major ones,

are custom designed and selected for their musical performance. Tolerances are tight, one percent for resistors where the industry standard is 5% to 10%. Tubes, pots, transformers, capacitors, connectors, sockets and switches are all custom made and benefit from our decades of experience. Many of our suppliers have come to trust us as a reference and a resource for themselves because we're so relentless.

Some instrument companies divide their manufacturing into "production" and "custom models". Some

even have special "artist series". Not us. At Mesa/Boogie, we only know one way to do things. We don't *have* a custom shop... *we are* a custom shop. Our artists don't use some specially chosen or modified amplifier, they play the exact same amp *you* can buy. We just want to build the very best amplifiers we can. And we want to treat each player as we ourselves would want to be treated. These are our founding principles. It's been working now for thirty years and we see no reason to change.





MARK FIVE



MARK FIVE

The Mark Five™: Nine Amplifiers in One Chassis! ...A Lifetime of Musical Discovery.

IT TOOK 40 YEARS of Randall Smith's experience designing high-performance tube amps to get this much TONE under one roof and keep it easy to dial. More than a collection of amplifiers, the MARK 5™ is a living history of MESA's® contributions and a tribute to the evolution of electric guitar tone.

THEY'RE ALL HERE: the MARK I™, the MARK IIC+™, the MARK IV™... all these are faithful recreations that benefit from our decades of refinement and leave many saying they're better than the original! More than our Greatest Hits, you'll also find some new Brit-inspired

circuits here that rival these classic Boogie sounds and are destined to become iconic on their own merit.

No less than 9 patents stand guard over your Tone... ensuring your investment will be protected and your amp will hold its value.

(MARK II C's and MARK IV's still sell for more than their original purchase price). Beware of Imitators!



Randall Smith
President and
Chief Designer

“The Mark V packs an enormous variety of sounds into three channels, and its ability to replicate the exact circuits of the Mark I, Mark IIC+, and Mark IV amplifiers is pure genius.”

Art Thompson
GUITAR PLAYER MAGAZINE

9 Amplifiers in One: A Lifetime Investment

Fine musical instruments never go out of style and the Mark Five is no exception.

Like its predecessor the MARK IV—in steady production for over 19 years—the MARK Five is an investment in your musical future. The nine preamps and three power amps it contains trace their roots back to the beginnings of amplified guitar. Yet while their lineage is time tested, the performance they unleash is brand new and cutting edge. This collection of amps will propel you through any musical style, any project, any band and any era of your development with confidence and command.



MARK FIVE™



CHANNEL 1 is the lowest gain with the tight, bright CLEAN and the warm air of FAT for pristine chording and the mid-punch drive of TWEED for clipped rhythm.



CHANNEL 2 is a whole amp in itself, with the tight and urgent, medium gain of EDGE and thicker CRUNCH Mode that segues into the huge, liquid higher gain of the MARK I.



CHANNEL 3 is the highest gain and pays tribute to the fabled MARK II C+, the MARK IV and the MARK IV's super popular EXTREME setting.

3 CHANNELS ... 3 MODES PER CHANNEL

THE CHANNEL LAYOUT



ASSIGN YOUR EQ

After you've dialed up your sound with the rotary controls, choose how you want to apply the EQ. You can bypass it, auto-assign it in any channel, or control it with the Footswitch.

CHOOSE YOUR POWER

All CHANNELS offer the choice of 90 watts of Simul-Class™, 45 watts of Class AB Power or 10 watts of Class A Single-Ended power to match any preamp sound and playing venue ...from arena to club to studio to bedroom.

THE EQ SECTION



CHOOSE EQ TYPE

You can auto-assign the EQ type for each CHANNEL. SLIDERS give you infinite control over the sound, PRESET allows you to simply dial-in the perfect amount of a preset EQ curve.

CHANNEL VOICING

Each CHANNEL features a VOICING switch that determines it's personality. CHANNEL 1 offers NORMAL/BOLD (global), CHANNEL 2 includes MARK I NORMAL/THICK (mode specific) and CHANNEL 3 gives you NORMAL/BRIGHT (global).

POWER VOICINGS



CHANNELS 1 & 2 feature Patented Switchable Rectifiers and offer the choice of TUBE or SILICON DIODE when running the 45 watt setting.



CHANNEL 3 allows you to choose TRIODE (like the original II-C+) for enhanced liquid harmonics or switch to PENTODE for greater punch and headroom, like the Mark IV.

REVERB



Each CHANNEL offers individual footswitchable REVERB control so you can blend in just the right amount of lush all-tube REVERB for all 3 sounds.

THE FOOTSWITCH



The 4x4 eight-button MARK FIVE FOOTSWITCH provides instant access to the CHANNELS, SOLO, REVERB, FX LOOP, EQ and TUNER MUTE.

PRESET DEPTH

this handy EQ shortcut enables you to dial up the power of the Graphic EQ without having to tweak the 5 individual Bands. Dial in subtle sweetening or go for a radical DEPTH setting for the huge classic "V" curve.





ELECTRA DYNE™

*Keeping it simple:
Often it's the hardest thing
to do. Especially when you
don't want simplicity to
mean limitations.*

Introducing the Electra Dyne™. An easy-to-look-at, simple-to-use new amplifier that has way more TONE than you might imagine hidden artfully behind these six knobs and a switch.

Deeply rooted in the Best of the Brit lineage, the Electra Dyne takes modified English gain sounds and sorts them into LO and HIGH regions. These two choices are combined with a retro-minded,

American-voiced clean "channel" and linked to one mini-toggle that gives you three of the most classic sounds in Rock and Roll on one switch! And unlike other amps of this style, footswitchable modes and the finely



“Overall, the amp combines the character of Fender Twin and Bassman amps and classic Marshall “Plexi” and hot-rodded non-master Marshalls, resulting in an amp that Stevie and Jimi certainly would have adored.”

Chris Gill – Guitar World

CALIFORNIA CLEAN – BRITISH GAIN



tuned control interface allow many players to stomp back and forth across the pond without touching a single control. Add to this stealthy versatility our Simul-Class™ Power that blends the efficiency and head-room of CLASS AB PENTODE with the sweeter clip and enhanced harmonics of EXTENDED CLASS A style wiring. Choose between the

Simul-Class quartet of 6L6 for 90 watts of authority or, switch down to the Class AB pair for a bouncy, easy to clip 45 watts. You can also load the Electra Dyne with EL34 type tubes for a brighter Brit style clip thanks to the switchable Bias Select.

Lush, deep, all-tube Reverb adds a whole new dimension to the

Brit-inspired scheme and raises the bar to a new height. The Reverb circuit can be switched to be active in all modes, defeated in either LO or HIGH gain modes (CLEAN remains active), or hard bypassed—which removes the entire circuit (including the Reverb tube) from the signal path for the purist.



Mode Select: Three Modes offer gain regions ranging from CLEAN to VINTAGE LO and VINTAGE HI that cover the entire spectrum between sparkling rhythm and saturated lead.



Reverb: Deep all-tube Reverb beautifies CLEAN and breathes new life into the classic array of British sounds, can be auto-defeated for VINTAGE LO or HI or hard-bypassed.



Bias Select: Swap the stock gang of 6L6's to further authenticate the VINTAGE LO and HI Modes and increase upper harmonic haze. (Switch must match tubes!)



Footswitch: Electra Dyne versatility and switching scheme offers single channel simplicity while allowing many players to footswitch across the Modes without touching controls.

SECRET WEAPON:

A Single Channel – and Then Some!



GAIN TRIM allows you to configure the Modes to best suit either low or high gain styles. Players who need high gain settings in VINTAGE LO and HI can “trim” the gain in CLEAN to ensure ample head-room for their rhythm sound. Conversely - players who need the VOLUME set at 2:00 for sweet, bouncy

rhythm sounds in CLEAN can “trim” the gain in LO and HI for a lower gain solo sounds.

CLEAN LEVEL TRIM allows you to decrease the output level of the CLEAN Mode in relation to the VINTAGE LOW and HI Modes for greater flexibility while foot-switching.



Electra Dyne Combo



Matching Electra Dyne Extension Cabinetry: Available in medium 1x12, wide 1x12 and 2x12 formats. Available in standard black or British tan vinyl.



T THE ROAD KING™ SERIES II



NEW! SERIES II...

- 🔊 **IMPROVED CHANNEL 1 & 2** now features CLEAN and FAT from our acclaimed Lone Star® – our best clean ever – along with incredible new TWEED™ and BRIT modes. These two channels *alone* would make a mighty amplifier.
- 🔊 **ALL NEW, ALL-TUBE REVERB** also from the Lone Star is deeper, more lush and ambient and sticks tighter to the notes. Reverb control now rides in each Channel Strip.



Nothing's more satisfying than a great old tube amp ...except a fleet of great old tube amps. And that's exactly what the Road King™ is.....

Our patented Progressive Linkage™ provides five different all-tube power amplifiers which you can harness in any combination to the King's four preamp channels to create – not a cyber mock-up, but the real, authentic circuits found in those classic amplifiers.

Here's How It Works :

1. Pick a Channel: 1 and 2 are the kings of low gain finesse. Channels 3 and 4 are pure Dual Rectifier® from purring mid-gain fur to modern high gain aggression. Simple control layout is duplicated for all four channels.

2. Choose a Mode: The Clean, Fat, Tweed™ and Brit voicings for Channels 1 & 2, cover the preamp spectrum from Fullerton, California to Liverpool, England. Channels 3 and 4 each offer Raw, Vintage and Modern modes that are 100% pure Recto® authority.

Once in a while a product comes along that redefines its genre ... changing the way we think, and ushering in a new era. The Road King™ does just that.

This seriously over-the-top Recto® offers four discreet channels that each house an incredible three modes of hyper-tuned pre-amp expression. Yet as if all this shaping power wasn't enough, the Road King goes on to revolutionize amplifier design by offering an entirely new dimension in channel switching: Progressive Linkage™.

This simple yet powerful concept allows you to assign different power amplifiers to each pre-amp channel ...and footswitch between them. You can match any power amp to each channel and create your own fleet of dedicated, all-tube amplifiers from input jack to speaker, from 30 watts to 120. The Road King even lets you assign a choice of speaker cabs per channel!

Colored LEDs on the front panel keep you informed of



your channel selection and power combinations. But there's more to power than wattage and tube types alone. It's all about the feel. And part of providing a perfect power response is selecting the proper rectifier. This is the device that converts high voltage AC into Direct Current for the power tubes. And **two of the Road King's eight patents cover the rectifier choices available and the way they track.**

Choosing Rectifier-Tracking™ in any channel matches the power harness you have selected to the perfect amount of juicy rectifier sag for the number of output tubes in use. Here's how it works: When you select one pair of output tubes, either 6L6s or EL-34s, Recto-Tracking™ brings up

one 5U4 rectifier tube for enhanced low power bounce. When selecting two pairs of output tubes, both 5U4 rectifier tubes are engaged to support the increased power and retain the dynamic feel. And finally, selecting all six power tubes triggers the tighter sounding, more efficient silicon diode rectifiers to produce an authoritative 120 watts of headroom. And just like the famed Dual and Triple Rectifiers, you can over-ride Recto-Tracking anytime by merely selecting the Silicon Diodes.

Imagine a bubbly Clean sound, using the incredible dynamics of a 50 watt pair of tube-rectified 6L6s. Now footswitch to the threshold-clean Brit voice on Channel 2, driving a pair of

EL-34s for a chiming power clip. Or, if you need alternate clean sounds, set Channel 1 to Tweed and Channel 2 to Fat, choosing power amps for each that best suit your style.

Applying Rectifier Logic further, Channels 3 and 4 each include Raw, Vintage and Modern modes, just like the fabled Dual and Triple Rectos. But with the Road King you can combine each mode with any of five different power sections. For example, try strapping Raw to a pairing of ELs and 6Ls for a snarling harmonic spread with British attitude. Or run Vintage, through four 6L6s, to cop the Dual Rec Head exactly. And if you can stand more, hit Modern through *all six* power tubes, diode rectified, for a

new frontier in crushing gain.

These few examples offer a mere glimpse into the incredible domain ruled by the Road King with Progressive Linkage. Take the world tour of classic all-tube circuits from vintage to modern and on into the future. Understand, the Road King *is* what modeling technology wants to be. Not algorithm simulations, rather combinations of the original circuits, using the real technology, to create the actual amplifiers.

What would you rather play ...a cyber mock-up? Or a fleet of real, hand-made, all-tube amps. The Road King is the new frontier, in authentic tube tone.

3. Select a Power Amplifier, one for each Channel. This is where Progressive Linkage™ gets fun, giving you instant access to your fleet of classic power amps. You can have huge, breathy 4:6L6 headroom for one channel and set up a snarling pair of EL-34's

for an authentic English accent on another channel...and so on. There are five distinctive power tube combinations: some classic, some new-born, each inspiring in sound and feel, ranging from 30 watts to 120.

4. Choose a Rectifier. Or let Recto-Tracking™ auto-match the perfect rectifier for each power amplifier you select. One 5U4 rectifier tube provides the juice and sag that gives two 6L6s or two EL-34s a truly magic dynamic bounce. When you run four power tubes, a second 5U4 comes on track

and delivers more attack, Jack. And to satisfy the demands of all six output tubes, Recto-Tracking automatically kicks in the silicon diodes for tight, fast punishing response. Or you can over-ride Recto-Tracking anytime by selecting the Diodes...just like the famed Dual and Triple Rectifiers.





Channels 1 and 2



Channels 3 and 4

A La Mode... Each Channel offers 3 Mode choices. The two pairs of Channels (Rhythm 1 & 2 and Lead 3 & 4) are duplicated so you can use similar pre-amp sounds with different Power Tube, Rectifier and Wattage configurations. Channels 1 & 2 offer CLEAN, FAT & BRIT. Channels 3 & 4 provide RAW, VINTAGE & MODERN.



TUNER Tuner Out jack provides a tuner feed; Tuner Mute Switch on the King Kontroller provides a silent tuning feature.

EXTERNAL MUTE External Mute jack allows control of the Tuner Mute feature from an external master switcher.

5. Dedicate your Loops. Each Channel Panel lets you assign either of the Two Series Loops which can be individually footswitched at any time. (Make certain the Send Level control is set at Normal When auditioning in a store.)

6. Connect your Cabs. On-board Speaker Switching lets you assign dedicated cabs for different channels such as open-back for clean sounds and sealed for overdrive. More than an A-B box, this is a sophisticated time-delay switcher that protects your tubes and transformer during switching.



Built In Variac (patented) lets you further tune the power section to your style. Kick the A.C. voltage down

for a looser, scoopier feel or hit Bold for maximum headroom and low-end tightness.



Power Status LEDs keep you informed of your pre-assigned Power Tube and Rectifier combinations per channel. Other front panel LEDs show Channel and Loop status.

Other Features Include:

- Output Control adjusts overall loudness without changing channel balance.
- Solo Control provides footswitchable volume boost in any channel.
- Separate Reverb controls included for each channel.
- External Switching jacks allow midi control of all major functions.
- Slave Out for driving external power amps or FX rigs.



Road King 2x12 Combo with Private Reserve Flame Maple cabinet.



Channel Strips, one per channel, repeat like a console so it's simple to learn and easy to use. Here you assign Loops, Cabs, Reverb, Rectifier Status and most important, Progressive Linkage which offers these five power choices: 2x6L6, 2xEL-34, 2x6L6 plus 2xEL-34, 4x6L6 and 4x6L6 plus 2xEL-34.



Cabinet Switcher, a unique Road King feature, includes load protection and let's you dedicate specific cabs for clean and overdriven sounds. Also works great with our split-chamber Road King which include separate open and closed sections.



Dual Series Effects Loops, include Master Send Level. All Loop circuitry can be hard bypassed. Run separate processing for Channels 1 & 2 and 3 & 4 or run Delay in Loop1 and Chorus in Loop 2...the possibilities are endless.



King Kontroller™, twenty four inches of toe-tapping tone control accesses Channels, Reverb, Tuner Mute, Loops and Solo functions. This is one King size, gig ready pedal!





R THE ROADSTER™ COMBOS



Top down, radio pumping, flying down a back-country road in a high performance ragtop. Responsibilities left behind, miles of S-curves ahead... fully in the moment and feeling the rush, snaking your way through shadowed canyons that give way to sunny ridgetops. Freedom, Flow, Exhilaration!

The new Dual Rectifier® Roadster™. Introducing the most fun a guitarist can have on four wheels ...well alright, casters.

This all-tube thoroughbred shares a class with only one other amplifier – and that’s the mighty Road King™. In fact the Roadster is a Road King but one that’s been stripped down to it’s most essential features. One FX Loop instead of two. One set of speaker jacks instead of two switchable sets. And simpler power tube switching with four 6L6’s but no EL34’s.

Up front are the same four foot-switchable preamps – each one offering three different voicings. Channels

1 and 2, both offer shimmering CLEAN and fuller FAT modes so you can dial in two ultimate rhythm sounds. And either one can be pushed over the threshold into a low gain clip. For authentic howling American Blues, set Channel One to TWEED™. Or, for more grind and greater urgency, set Channel Two to BRIT and leap across the Atlantic for a new attitude in English Rock.

Channels 3 and 4 pack all the mind-altering, iconic sounds of our Dual Rectifier® Head, handing you the keys to the world of high gain ... past, present and future. The RAW, VINTAGE and MODERN modes cover the entire range of gain from a sweet clip, through a liquid voice up to a crushing wall of tight grind and are duplicated in both Channels. This again allows you to find a favorite

(Continued Next Page)



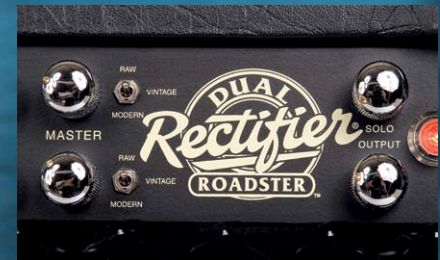
Roadster 1x12 Combo featuring ported closed-back design. Also available as 2x12 fully closed-back design.



Roadster Footswitch allows instant access to channels, reverb, tuner mute, loop and solo.



Channels 1 & 2 each offer 3 Mode choices - two of which are repeated for added flexibility when configuring your footswitching map. CLEAN and FAT modes appear in both Channels so you can set-up two very different Cleans or, clone your favorite sound and alter it slightly for clean or pushed soloing. From there, Channel 1 is home to the soulful mid gain voice of American Blues in TWEED, while Channel 2 crosses the Atlantic to crusade for classic English Rock sounds in the urgent mid gain BRIT mode.



Channels 3 & 4 contain all the high-gain glory of the iconic Dual Rectifier Head. These time-tested, hit-making sounds appear in the entire Rectifier family of amplifiers and in the Roadster, they're duplicated in Channels 3 and 4. RAW covers the ground between where TWEED and BRIT top out and VINTAGE begins with smooth, purring warmth. VINTAGE takes it up a notch and sings with smoldering, liquid gain for single note solo work and then there's MODERN. This is the original crushing, tight high-gain Recto® sound that changed guitar amplification forever. Accept no imitations!



R THE ROADSTER™ HEAD



Each of the four Channels has a corresponding Channel strip on the Rear Panel for controlling the REVERB, RECTIFICATION, POWER and the status of the EFFECTS LOOP. Here you can blend in the rich all-tube Reverb, choose between tight punchy Diode or vintage sagging Tube Rectification, switch your Power between the bold headroom of 100 watts or the bright bounce of 50 watts and dedicate the Effects Loop to the channels you need processing on. All these choices are channel specific making the Roadster an ultimate footswitching live rig!

(Continued from Page 21)

sound and dedicate the channels to slight differences or, configure them for wildly divergent styles.

The versatility and quality of all these sounds make the Roadster not just an amp for your current style or band but rather, a lifelong companion

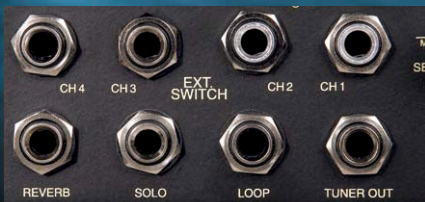
to your music. Limitless configurations of truly great Tones await your discovery, keeping pace as your playing evolves. And there's more:

The Roadster also features our patent-pending Multi-Watt™ Channel Assignable Power, allowing you to

select either 50 or 100 watts for each preamp Channel. This simple feature greatly expands each Channel's sonic potential by enabling you to lower the power-clip threshold or, rev things up as needed. Each power choice also characterizes a different sonic person-



Series Effects Loop features a Hard Bypass that removes two tubes and all associated Loop Circuitry from the signal path including the SEND LEVEL, OUTPUT and SOLO controls plus the TUNER OUT for the shortest, most direct signal path. BIAS SELECT reconfigures the bias circuit and allows you to swap the stock compliment of 6L6's for a quartet of EL 34 type power tubes creating a brighter, Euro-style power character and classic Brit clipability.



External Switch jacks provide the interface to control the Channels, LOOP, REVERB and SOLO via an external master switching system. Standard latching tip-to-ground logic triggers the Roadster's channels and features and lets you build one-button programs from your master switcher that control your amp and processing. TUNER OUT JACK provides a silent tuning feature for live applications when the Footcontroller is connected.



DUAL Rectifier[®] ROADSTER[™]

ality: 50 watts having a brighter, elastic bounce, while 100 watts speaks with tight low-end girth and mid punch authority. And we're not done yet.

We're famous for Rectifiers and the Roadster boasts our patented Rectifier Tracking[™] technology. Each channel features the ability to choose between the saggy bounce of the 5U4 Rectifier Tubes or the tight, bold authority of the Silicon Diodes. Selecting TUBE RECTIFIER TRACKING brings on-line one 5U4 when in 50 watts and two 5U4's when 100 watts is selected.

Reverb is paramount in an amplifier this versatile and the Roadster gets the best! We've taken our all-tube circuit from the widely acclaimed Lone Star[®] and the result is lush, ambient Reverb that blooms

with sweetness as it bathes each note in old-school glory. And because the Roadster's modes offer such a wide range of gain levels and sound styles, each Channel is fitted with a dedicated REVERB mix control located on the Rear Panel.

The Roadster[™] is available in both Head and Combo formats. The highly portable 1x12 Combo is Rear-Ported for stunning power to weight performance while the 2x12 features our new Closed-Back design. These 2x12 cabinets produce low-end spread reminiscent of a 4x12 for crunch

and gain sounds while retaining the top-end sparkle and ambience of an open back enclosure. Either way you cruise there's

no way to lose.

So when you're looking for an exciting new ride that's easy to drive, has power to burn and can handle all the turns... check out our brand new Roadster[™]. It's the perfect addition to any guitar garage.



Rear panel of Roadster Head. Multi-Watt Channel-Assignable Power with Switchable Rectifiers.

Where vintage meets hard core... Roadster Head on Rectifier 4x12



IMPROVED



FOR 2010

TRIPLE & DUAL RECTIFIER® HEADS



*When does a product become a classic?
When its impact helps shape a generation.*

Still entirely hand-built in California, our Dual and Triple Rectifier® Heads have kept our irons hot for twenty raging years, trying to meet the world-wide demand for this high-gain menace. If the legions of hard-core devotees and their hit recordings haven't convinced you this is the real thing, then take your guitar and audition the Duals and Triples against their many imitators. Then you decide.

New 2010 Version Features:

Multi-Watt™, Channel Assignable Power Amp (Patent 7,602,927) allows you to assign either 2 or all 4 Power Tubes to each Channel for Power Ratings of 50 or 100 Watts of Class A/B Power via independent 50/100 Watt Power Switches (50 or 150 Watts in Triple Rectifier).

- Improved Series FX Loop
- Improved Clean Channel
- Tuner Output with Footswitchable Mute
- Incredible new TONE and FEEL!



Three Standard Coverings: Tan Jute Grille Cloth, Black Taurus Vinyl Panel, Diamond Plate Panel.



Channel One features Clean and Pushed voicings for sparkling cleans or mid-gain rhythm sounds.



Configure to Taste: Channels Two & Three can be devastating rhythm or lead channels that each include Raw, Vintage and Modern modes.



The new Recto features our Patented Multi-Watt™ Channel Assignable Power that allows you to tailor the output power to best suit the preamp Mode you have chosen in each of the 3 Channels. The Dual gives you the option of 100 or 50 watts and the Triple lets you run the full 150 watts for stunning headroom or switch down to a sweet clip-able 50 watts.



Solo feature provides a presettable and footswitchable volume boost for stepping out in any channel when it's your time to shine. Patent #6,724,897



Now you can choose a Rectifier style for each of the 3 Channels! Choose between the looser power sag and bouncy feel of TUBE TRACKING, or kick in the bold authority and tighter tracking Bass response of DIODES. Tweak the power even further for each Mode and craft three truly iconic footswitchable sounds.



The six-button RECTIFIER FOOTSWITCH provides instant access to the CHANNELS, SOLO, FX LOOP, and TUNER MUTE.



RECTIFIER[®] 50[™] & RECTO-VERB[®]

The Rectifiers[®] gave birth to a defiant pack of 50 watt gangsters with one thing on their mind: pure Recto[®] attitude. For those in the know, the 50 watt head has been an underground secret in the world of rock and roll for three decades. Offering a truly useable power band with a bright, fast top end, the vibe of these mid-power amps has always been brash and

urgent, with a rebel disposition. To create the American version of this genre, we took all the essential circuitry and ingredients of our fabled Dual Rectifier and simply stepped down the displacement to a single pair of power tubes. At Mesa, we only know one way to do things: the traditional, hand-built, all-tube way. And with a bloodline like the Dual

Rectifier, who would dare tarnish such an icon? Last of all us!

Based on a diode-rectified, two-channel platform, we've included all the highly-developed pre-amp voicings found aboard its big-powered relatives. Channel One sports two modes: the tight and spanking Clean—which can be dialed up to a classic vintage purr, and Pushed for a spicy, brown, mid-gain clip.

Channel Two boasts the identical three modes offered by the Road King[™] and the Dual/Triple Rectifiers: Raw, Vintage and Modern high gain. These three voicings cover the spectrum in a stair-step format with Raw making the transition from furry-clean through a bluesy, roots clip. Then Vintage High-Gain takes over and continues up the gain scale into a liquid, violin voice that glows with amber warmth. And finally...Modern. This blistering High Gain mode delivers pure Recto aggression, the heaviest sound ever, and featured on countless recordings and stages world-wide.





Lately you'll notice hi-jacked versions of the Rectifier name appearing on the panels of many imitators. Flattering, yes. But don't let them fool you. It all started here. We know the years we've dedicated to creating these sounds, using only the best components and real tube technology. There is simply no way that a sound *this big*—with its juicy, addictive feel—can be delivered from a string of Ones and Zeros in a silicon-based, two-dimensional world. Only the real thing can deliver the intensity of the Recto experience. So if you can't swing a Dual or

a Triple, take heart: The authority that *is* Recto tone is still within your reach.



Recto-Verb available as head or beefy 1x12 combo, with separate Reverb controls per channel.

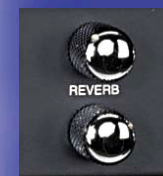
(above) Rectifier 50 Watt Head on Recto Standard Slant 4x12 Cabinet.

(right) Recto-Verb 1x12 Combo



Two channels, five modes. The Recto's first channel sports Clean and Pushed voicings while the devastating lead channel includes Raw, Vintage and Modern modes.

Solo feature provides a pre-settable and footswitchable volume boost for stepping out in any channel when it's your time to shine. Patent #6,724,897



Independent Reverb for each channel provides a separate mix control for your dedicated sounds. Reverb can be triggered remotely via the foot-switch. (Recto-Verb only)



Valuable Bias select allows you to swap out the stock pair of 6L6 power tubes for a duet of brighter sounding EL-34s. This feature matches critical bias resistors to the proper value for the tubes

in use. Always check the setting of the Bias Switch when swapping tubes.



Stylin' Footswitches with LED indicators are included for your gain stompin' pleasure. Channel select, Solo feature and Reverb (on Recto-Verb models) can all be controlled remotely.

(above) Recto-Verb Head on two 1x12 Three-Quarter Back™ Extensions

NEW FOR



THIS YEAR

THE TRANSATLANTIC® TA-15™

TransAtlantic®. An intercontinental tour of the most iconic circuits from Britain and America in a hand-built, all-tube amp the size of a lunch-box.

Two footswitchable Channels feature five Modes that take you

back and forth across the Atlantic with a flick of a switch and grant you passage to all your favorite guitar sounds.

The voyage begins in the Isles with Channel 1, where you'll find lower gain NORMAL and

more aggressive TOP BOOST versions of the *other* great British circuit. Our interpretation of this classic – along with 40 years of our tube tweaking secrets – adds a pull Master to the traditional Cut control.

The MASTER feature adds immense versatility to this dynamic circuit and for the vintage-minded purist, can be completely bypassed when the traditional response is preferred.

Across the pond, Channel 2 begins with a classic California Clean



that roams in response between its namesake TWEED and both Black Face and Mark 1 Boogie territory. Warmer and more curvaceous than the Modes in Channel 1, TWEED purrs with a deeper, smoother voice when pushed to clip. Back across the water HI 1 pays tribute to classic-modified British gain. Tight and authoritative with plenty of attitude, HI 1 will become your favorite for stripped urgent rhythm and aggressive crunch. To finish the quest, HI 2 showcases the best of our Boogie Lead lineage and offers a fatter, creamier gain voice that is layered with lush harmonics and soars with sustain. Channel 2 provides so

many great sounds, it would make an amazing amplifier all by itself!

To crown all this preamp prowess

we added our patented Multi Watt™ Channel Assignable Power. This feature lets the TransAtlantic stand alone in its own category... far apart from the one-channel, one-sound offerings of other small amps. Each Channel offers three classic power choices; 25 watts of patented Dyna-Watt™ Power that releases a burst of headroom at the instant of attack, 15 watts of sweet, clip-able Class A power or 5 watts of Single-Ended Class A bliss for the ultimate vintage clip.

Multi-Watt adds expressive power to these classic preamp tones and lifts the TransAtlantic beyond vintage, beyond boutique, right to the source of true musical inspiration: Soul Central.



*Transatlantic TA-15
on Lone Star 19 Extension
Cabinet*



Two Channels feature 5 very different and inspiring Modes. Channel 1 pays tribute to the other great British sound and features lower gain NORMAL and mid gain TOP BOOST. Channel 2 hops back and forth across the Atlantic and houses low gain TWEED, the tight and aggressive Brit-voiced HI 1 and the creamy Boogie voice of HI 2.

Patented Multi-Watt™ Channel Assignable Power puts the TransAtlantic in a class by itself within the micro amp domain. Choose from three choices in each Channel; 25 watts of patented Dyna-Watt™ power, 15 watts of pure Class A output or 5 watts of Single-Ended Class A magic!



Rugged, padded gig bag with shoulder strap fits the amp, footswitch and power cable and adds a great layer of protection for the TransAtlantic's beautiful metalwork while making transport a breeze.



STILETTO® DEUCE™ STAGE II



EL-34 Vacuum Tube Power

NEW STAGE II VERSION

🎸 All New Lightening Fast Power Supply Tightens Low-End and Increases Mid Punch

🎸 5 Out of 6 Modes Re-voiced

🎸 FAT and TITE Clean Modes Feature Enhanced Top End Sparkle And Transparency

🎸 Channel 1 & 2 CRUNCH...Now

Even Tighter and More Aggressive

🎸 All New FLUID-DRIVE Mode Features Even *More* Tightly Focused Gain

Define STILETTO. sti-let'ō, noun.

1. A Sicilian dagger with a thin, tapering blade.
2. A sexy woman's shoe with a dagger-like heel.
3. A wicked rock head built around EL-34 tubes.

Stiletto® marks Mesa's dedication to the legendary power behind heavy rock's British ancestry. Razor sharp and finely honed, the Stiletto is mean enough to slice right through any mix with a trademark new sound. From sparkling cleans to classic Brit crunch to a menacing new realm of high gain, our goal was to re-define the EL-34 sound and elevate it beyond the limits of previous boundaries. Just like the Rectos® did to 6L6s!

Tighter, higher Bass. Lower, fatter Mids and a hazy harmonic top where luscious overtones line up in a shimmering crystalline spread. This mid-focused footprint compliments a Recto® perfectly in an aggressive two-guitar band, allowing each player to carve out a distinctive region...and own it.

Two ruthless pre-amp channels create a mighty 6 mode

platform while keeping that chrome panel gleaming and simple. Channel One fashions two Clean modes, one FAT and expansive, one TITE and urgent – or can be switched to CRUNCH, which roams from a '34-style Brit Blues clip through classic UK Hard Rock. Channel Two starts here, cloning the mid-gain presence of CRUNCH, and moves into a hellacious new frontier of modern grind with the barbed attack of TITE-GAIN or the super-layered, harmonic loaded bomb in FLUID-DRIVE. Only another MESA should consider sharing a stage next to the sinister fury of the Stiletto's high gain thrust.

Each Channel of the Stiletto Deuce™ can be set for 50 or 100 watt performance, while the Trident™ offers the clippable 50 – or a truly stunning

150 watts of coliseum headroom per channel. Each channel also offers your choice of Rectifiers: Silicon Diodes or Tube Tracking™ which automatically matches the optimum number of 5U4s to the power array selected.

The Stiletto also incorporates our patented Bold-Spongy power feature that works like a built-in Variac for an even browner vibe (patent 5,091,700). Our Solo feature (patent #6,724,897) allows you to step out with a footswitchable volume boost when it's your turn in the spotlight to wield this menacing tone.

External Switching Ports, Slave Out with Level control and an all-tube, series FX Loop (including a hard-bypass), round out the rear panel features.

So if your musical world relies on the classic EL-34 Brit sounds we all love, but you need to greatly expand the range of performance while retaining the essence of character, check out the new STAGE II Stiletto. You won't believe where 34's can take you now.



Multi-Watt™ Switch: Individual CHANNEL POWER SELECT offers a choice of a juicy vintage-inspired 50 watts or a punishing, modern 150 watts per Channel (50/100 on Stiletto Deuce). Tailor your power rating to best fit the playing style for each channel.



Channel 1 Gain Select: Channel 1 offers two traditional-gain Clean choices, the blooming sweetness of FAT and the urgent focus of TITE or, choose the mid-gain authority of CRUNCH for grinding rhythm sounds.

This channel offers so many great sounds that alone, Channel 1 would be an amazing amplifier!



Channel 2 Voicing Switch: Channel 2 offers a clone of Channel 1's mid-gain CRUNCH mode and two different HI Gain voicings. TITE-GAIN slices like a blade with focused mid attack and howling sustain, while

FLUID-DRIVE adds layers of thick, rich harmonics that spread wide for the definitive solo voice or an ultimate modern grind. Either way you play it the Stiletto takes EL34 expression to a new realm.

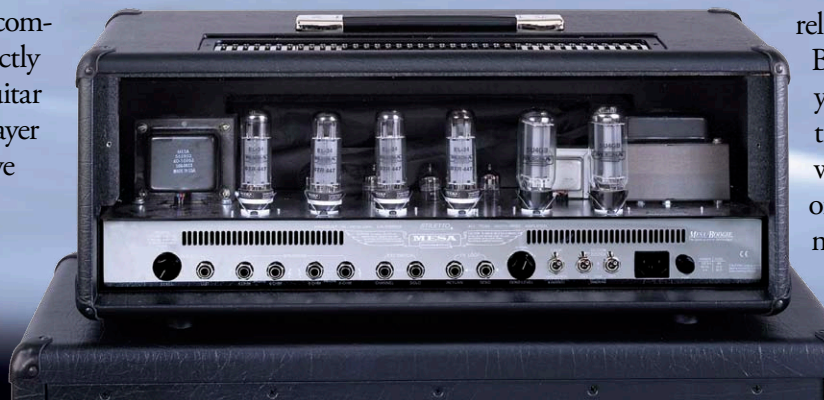


Tube Rectifier Tracking: Individual Rectifier Select for each Channel offers a choice of the tighter, bolder SILICON DIODES or TUBE RECTIFIER TRACKING. In

TUBE TRACKING the rectifier stage "tracks" the Channel Power Select switches and auto-selects the correct number of 5U4 rectifier tubes for the power array in use.



Bold/Spongy Convenient Front Panel BOLD/SPONGY switch provides quick access to the on-board "variatic" for on the fly voltage changes. Bold delivers a full 117 volts of authority, while SPONGY knocks down incoming AC for the classic brown sound.





THE STILETTO ACE™

Prepare to be Shocked! We were. Still are. Because sometimes the way things come together exceeds all hopes and plans. And that's sure the case with our newest Stiletto®. It rocks so hard it's guaranteed to ace *your*

expectations as well.

Take the Combo. (please!) Only once before has so much performance been this portable... and that was 35 years ago with the introduction of the first Boogie® Combo. What

that amp did for the American Rock scene, the ACE™ promises to do for the British legacy: Make it versatile. Keep it powerful. Let it be portable.

Players have come to expect a great clean sound in every MESA™ amp,

and the ACE delivers in spades. Cleans like you've never heard before from an EL34 amp. Chiming transparent clarity riding atop warm breathing lows, and all this 3-D magic is delivered with stunning dynamic attack.

Since classic English Rock





sounds are neither totally clean nor inherently high gain, we've fitted duplicate CRUNCH modes in both Channels 1 and 2. For the player who has no use for pristine clean, this mid gain mode roams the woolly landscape from nearly clean to a punchy snarling break-up.

Just before these classic sounds end, Channel 2 begins its journey into high gain realms no British amp ever dared. TITE GAIN blisters with searing heat while maintaining articulate focus. FLUID DRIVE bumps the gain and liquefies the attack to inspire your single note soloing to a new level of freedom.

Combining this new, more aggressive preamp with the brighter, faster feel of the Ace's fifty watt power, creates a Stiletto that cuts with more depth and finesse than any of its English counterparts. Even veteran tone snobs need to check this amp.

We've also included our patented Switchable Rectifier feature that allows you to tune the power supply for the feeling that best suits your style: TUBE for a vintage-inspired sag or SILICON DIODE for tight tracking punch and authority.

With shocking low end that's tight and percussive, ACE Combos Rule! Crunch you'd swear is coming from a 4x12, with top-end openness that blooms and enhances clean sounds, the Ace may be the ultimate combo... redefining portable EL34 Tone! Also available as a 50 watt head.

So stack the deck with the ultimate Brit-inspired Tone, hand-made right here in Petaluma, California. Deal yourself in... 'cause the Ace lays down a handful of fresh tricks no amp from the Kingdom ever dared to play.



Each Channel of the Ace contains 3 Modes; Channel 1 focuses on rhythm sounds with the big warmth of FAT CLEAN or the urgent attack of TITE CLEAN, while CRUNCH hits hard with mid-gain for the ultimate British chording sound. Channel 2 starts with a duplicate of Channel 1 CRUNCH – selecting Tube Rectification here creates an awesome solo sound. An infusion of tube juice creates the blistering high-gain focus of TITE GAIN and another shot unleashes the liquid soul of FLUID DRIVE.



Patented Switchable Rectifier feature enables you to select the type of rectification for each channel. Use the tight-tracking punch of the DIODE setting for maximum headroom in CLEAN or for more aggression in CRUNCH. Use the elastic sag of TUBE for ultimate expression in TITE GAIN or FLUID DRIVE for searing lead sounds.



Patented Bold/Spongy Power provides a built-in variac to "brown out" the AC voltage for additional power sag and chirpy harmonics.

Patented Solo Control gives the Ace a footswitchable volume boost in either channel to spotlight your playing.



Left: Stiletto Ace Combo with Emerald Bronco covering.



Stiletto Ace Head on Stiletto Slant 4x12 – Stiletto Cabinets come standard with Silver piping. Shown here with optional Black piping.



L THE LONE STAR®

Tone! Big as Texas! Wide as the Rio Grande. Clear as the bell that rang over the Alamo. Unstoppable as a rising Texas flood.

Yeah, that's some bold proclamation. But the Lone Star® backs it up.

Just as our Mark I sprang from the Black Face era and took classic

guitar tones to a new level, now the Lone Star takes the next step forward, crystallizing that perfect sound that's haunted you for years.

Two-channel simplicity delivers the goods...with surpassing versatility. Channel 1 epitomizes the best of Black Face: a punchy, shimmering twang

that gives way to furry smoothness.

Channel 2 has a split personality. At the flick of a switch it can clone the clean magic of Channel 1 (with an added touch of blues-roots gain) or kick in an additional high-gain amplifier with its own dedicated control.

With stunning performance inspired

by the pivotal Mark I, the interaction of three cascading gain controls unlocks the historic vault of ground-breaking lead sounds.

This Lone Star features Multi-Watt™ with Duo-Class™ Channel Assignable Power that lets you assign 10 watts of Pure Class A Single-Ended





clippability or 50 and 100 watt Class AB Push-Pull power sections per channel. Then choose the optimum Rectifier. Tube Rectifier Tracking™ offers you a choice of the elasticity of vacuum tubes or the tight-tracking authority of silicon diodes. These options enable you to footswitch between high-power headroom and small amp expression.

Truly seductive Reverb (our best ever) includes separate depth controls for each channel plus a unique voicing feature that switches between glowing amber warmth and a brilliant, springy halo.

One night with this amp and you'll wonder, who's the real Star here: You? ... the amp? or the Great State of Texas.

Pictured at right:

- Lone Star 1x12 Combo
- Lone Star 2x12 Combo on Lone Star 2x12 Extension
- Lone Star Head on Lone Star 4x12 Extension
- Also available: 4x10 Combo and 4x10 Lone Star Extension Cabinet



"The Lone Star is indeed an over-the-top sonic option box, but it can also be a plug-in-and-play machine, and however you choose to employ the Lone Star's armament, it will always be a handmade, near bulletproof, boutique-styled amp that sounds magnificent... It absolutely earns an Editors' Pick Award." *Guitar Player Magazine*

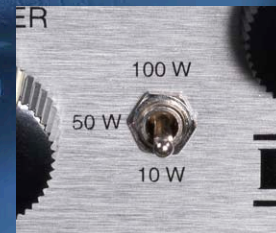


"This is a well-mannered ass-kicker that blows away the competition with righteous unapologetic perfection. Angelic clean, classic inspiring over-drive, musical deep reverb and soul-melting high gain are all child's play for this Mesa. It doesn't get much better than this at any price." *Guitar World Magazine*



Standard Finish: Black Taurus Vinyl, Black Jute Grille and Silver Piping

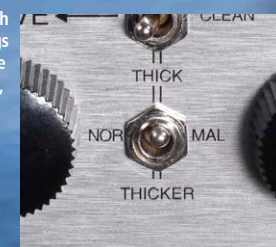
Multi-Watt™ Channel Assignable Power features Duo-Class™ which allows each Channel to operate in 10 watts Pure Class A, 50 & 100 watts Class AB – letting you tailor the power to the playing style each channel will be dedicated to.



Drive Control Channel 2 CLEAN/DRIVE switch kicks in another triode tube stage for the high gain lead mode or, lets you bypass it entirely for a slightly higher gain clone of Channel 1.



Channel 2 Voicing Switch offers three gain/voicings allowing you to tune the response from NORMAL, revealing the natural sound of your guitar, to THICK and THICKER for more vocal quality high gain solo work in the DRIVE MODE



In the 50 W Multi-Watt Power setting (both Channels) you can choose between the looser feeling power sag of a tube in TUBE RECTIFIER TRACKING or select DIODES for the added punch, headroom and tighter tracking Bass response of Silicon Diode rectifiers. The 100W setting automatically calls up the DIODE Rectifiers and 10W position calls up the TUBE Rectifier.





L THE LONE STAR® SPECIAL™

The stylistic momentum of the Lone Star® has been overwhelming.

Players and reviewers alike have bestowed global accolades on this gem, including prestigious Editor's Pick and Platinum Awards.

"So ...why another Lone Star?" Because tone this good demands it!

Take that incredibly expressive pre-amp with its intuitive versatility, add the vintage magic of EL-84's running Pure Class A — and a new classic is born.

Where its Big Brother boasts the huge warmth and headroom of 6L6 power, the Special delivers seductive, bubbly tone and a sensual, elastic feel.

This Lone Star is short on weight but tall on personality.

Authentic retro-tone is all about power and the way it clips. Yet in any given amp, the sweet-spot of power clip is inseparably tied to its wattage and playing loudness. The Lone Star Special smashes this age-old limitation by offering three distinct power configurations,

each with its own window of wattage: 30, 15, or 5. Perfect Power. Per Channel. On Demand.

Thirty Watts, bold and pure from all four power tubes punches through the mix and hangs with a band in mid-size venues. Fifteen watts cries the blues with sinful passion ...coaxing expressive soul from an electron-soaked



★ LONE STAR

Special

Available Formats:

Head (width 22 3/4")

1x12 Combo (width 22 3/4")

2x12 Combo

4x10 Combo



pair of EL-84's. Both these circuits run Pure Class A in a Push-Pull configuration. But what really makes this Lone Star Special is its ability to switch down to five watts of single-ended power bliss, patent pending.

In Push-Pull circuits, the second harmonic is cancelled out when the two halves of the wave-form are re-combined in the output transformer. Unlike Push-Pull, Single-Ended circuits preserve this most musical of all harmonics. A subtle coating of

warm distortion (an octave above the note you're playing) glazes the entire spectrum with a purring, golden halo of precious nuance. Perfect for individual playing or recording. For a full description of this technology visit mesaboogie.com.

Between the two Lone Stars, you can choose to clip your power at 5, 15, 30, 50 or 100 watts. All this bouncy Class A tone blooms naturally in a trim new 1x12 cab roughly 3/4s the size of its Big Brother. (And

you can afford to pack both these hand-crafted jewels for around the same bling-bling as a one-trick pony from the boutique corral. But don't shop price – compare tone!)

Gigging at the club... rehearsing with the band... recording in the studio... tracking at home... or simply finding inspiration late at night... the finely tuned power sections of the Lone Star Special transcend all these needs – going where no single amp has gone before.

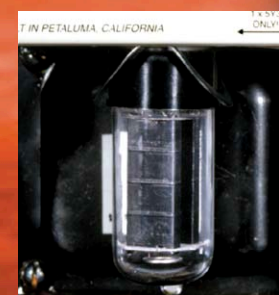
Multi-Watt™ Channel Assignable Power offers three choices that may be pre-set for each channel. Push-pull configurations deliver 30 or 15 watts, the Special switches to Single-Ended. Operation remains Pure Class A at all times.



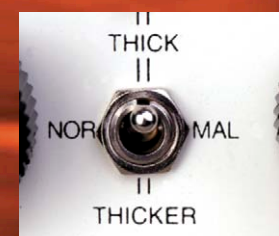
Drive Control Channel 2 CLEAN/DRIVE kicks in another triode tube stage for the high gain lead mode or, lets you bypass it entirely for a slightly higher gain clone of Channel 1.



Rectifier Tracking automatically selects the 5Y3 tube for 5 and 15 watts. For 30 watts the punchier, bolder silicon diodes are brought on line. For max power, use the Optional 35 Watt speaker jack.



Channel 2 Voicing Switch offers three gain/voicings allowing you to tune the response from NORMAL, revealing the natural sound of your guitar, to THICK and THICKER for more vocal quality high gain solo work in the DRIVE MODE.





THE EXPRESS™ AMPLIFIERS

NOW ARRIVING! The Express Line to Tone!

Take the 5:25, running EL-84's out of London straight to the studio for the ultimate big sounding, little amp. Or, catch the 5:50 running 6L6's out of Fullerton, heading uptown to the gig. These new ampli-

fiers are the direct line to Tone City.

Both 25 and 50-watt models feature four inspiring modes from two opposite personalities spread across two fully independent channels. If Dr. Jeckyll and Mr. Hyde had to share one platform, this would be it.

Say you're a traditionalist: Select

Clean and Blues for your two foot-switchable sounds. Or, if you're addicted to Gain, choose Crunch and Burn. Then stand back as the well-mannered soul of Dr. Jeckyll morphs into the maniacal Mr. Hyde, hardcore beast. Most important is the classic authenticity of all these

iconic tones. No matter what your stylistic destination, the Express will take you there... Fast.

Up front, that number "5" indicates the low power, single-ended magic of pure Class A. The "25" and "50" refer to the rated push-pull output. Together, these make up



EXPRESS

Duo-Class™, the first of our power circuits to offer both single-ended and push-pull configurations in the same amplifier.

But even that's not the last stop. Each channel is further equipped with its own Contour depth control for added shaping that's both assignable and footswitchable. Used subtly, Contour adds a halo of depth and chime to gleaming clean sounds. Higher Contour settings, especially in Crunch and Burn, take you into Recto™ turf, tight, huge and menacing.

Don't be fooled by their compact size: most players mistake the little 5:25 with its ten-inch speaker for a 1x12. You'll be shocked when

you hear this little monster! And for truly stunning performance, take the 5:50. Both 1x12 and 2x12 pull like a freight train, locomotive torque.

So step on up. The Express Line to Tone is now Arriving!



50 Watts Class AB to
5 Watts Pure Class A ▶

Push-Pull to Single-Ended

Duo-Class™ Power Switching let's you switch the Class (operating class) and Configuration (wiring style) in tandem, giving you two dialed power-voice ranges with the flick of a switch.



ALL NEW
TUBE DRIVEN
REVERB FROM
LONE STAR!



Two Incredible Channels, Four Fully Evolved Modes give you a boarding pass to all the classic guitar styles. The pristine, blooming CLEAN and tight, grinding CRUNCH cover the rhythm territories in Channel 1 while Channel 2 roams the wide open spaces of soloing with howling BLUES and soaring BURN modes.



Both Channels feature Assignable/Footswitchable CONTOUR controls that pack the sonic power of a multi-band EQ into one simple control. Blend this dynamic, bouncy circuit with the musically rich Tone controls for a sound far bigger than you've ever heard from a combo.



Switch "tracks" remotely with the EXTERNAL SWITCH jacks where CHANNELS, REVERB and the CONTOUR controls can be patched to an external master switching system for remote access. The transparent series EFFECTS LOOP handles the interface to all outboard processing.

Pictured Above; Left to Right

- Back Row: Express 5:50 1x12 Combo on 1x12 Express Extension, Express 5:50 Head on Stiletto Slant 4x12
- Middle Row: Express 5:50 1x12 Combo, Express 5:25 Head on 2 Express 1x10 Extensions
- Front: Express 5:25 1x10 Combo



TRIAXIS™ ALL TUBE PREAMPLIFIER



Full midi, including phantom power & data dump.



Toggle through eight different preamp circuits!

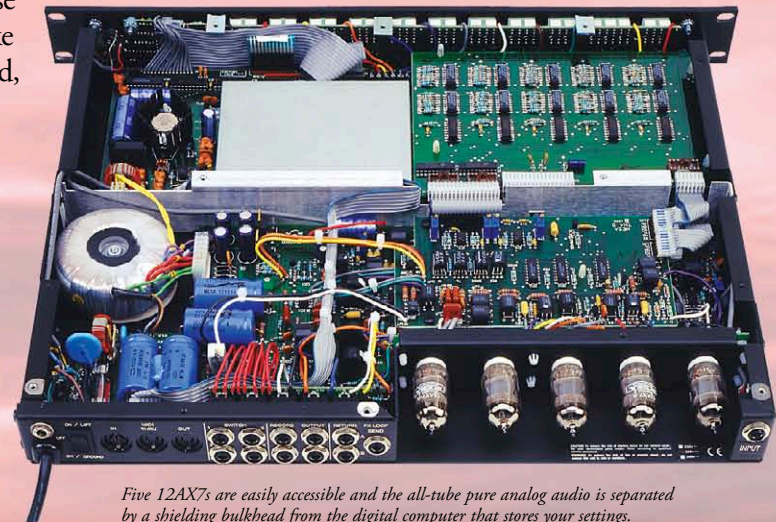
TRIAXIS™...Total access to the encyclopedia of TONE. Digital disbelievers scoffed at the very idea of packing five 12AX7's and 25 years of tube tone heritage into one rack space of pure magic...but there they are...five little tone bottles, glowing quietly-all too ready to rock the house.

Eight separate modes deliver the elusive creamy gain of the Mark I, the heralded focus of the Mark IIC+, the scooped Rhythm of the Mark IV, and a modified British-style crunch. But these are just a few of the classic sounds at your fingertips.

Most programmable preamps start with a digital control circuit and then

adapt the audio to fit the confines of the digital framework. We weren't about to compromise the audio just to take the short cut. Instead, our three years of research produced a new patented technology which preserves in every nuance and detail the exact audio elements which made these classic sounds in the first place. The digital circuitry was

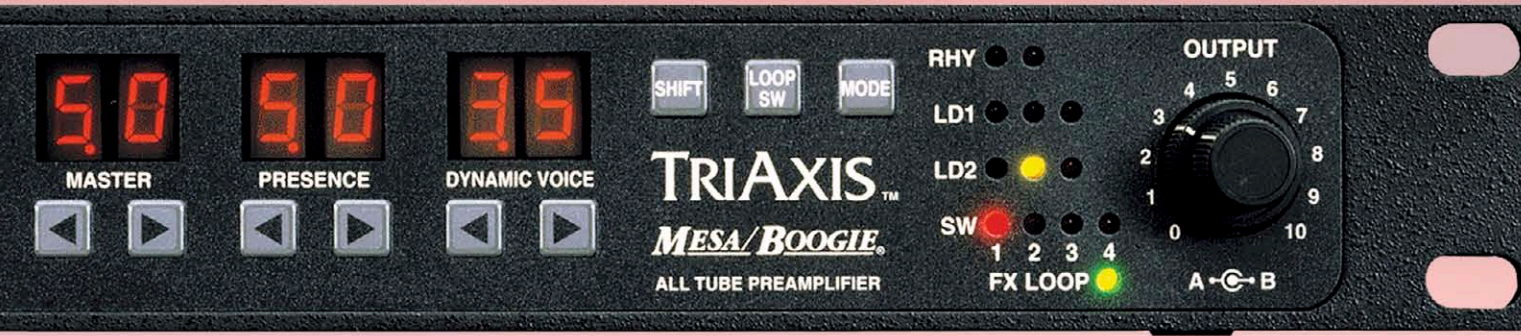
forced to serve—not dictate the tone. Each control's up and down keys



Five 12AX7s are easily accessible and the all-tube pure analog audio is separated by a shielding bulkhead from the digital computer that stores your settings.



Dan Van Riezen put the power of digital memory together with our classic pure analog Boogie circuitry and created a new frontier of all-tube programmability which earned him Patent # 5,208,548



Programmable FX Loop with stereo Returns.

work much like an old style knob... all parameters are displayed and active all the time. To you, that means no scrolling to find your Treble on the gig. You don't have to wonder how your Bass and Mid are set, you can see them from across the stage.

You can store your favorite sounds into 90 user presets and these can be mapped to any of the 128 midi program locations. To get you started, we've included 20 defeatable/retrievable factory presets, 10 of which can demonstrate SmartPower™ voic-

ing options where TriAxis controls our power amps, switching their capabilities to further enhance individual modes and sounds.

Make no mistake –TRIAXIS



Manual Output eliminates the need to rewrite presets for different venues.

IS an arsenal of the most powerful guitar tones available in the world today...and that's without using the Continuous Control function. But don't believe us, just listen to the likes of John Petrucci,

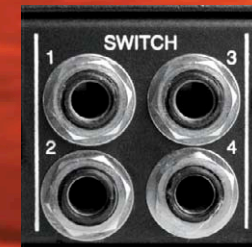
Kirk Hammett, Adrian Belew, and James Hetfield.

EIGHT PREAMP MODES

- Rhythm - Green = Vintage Fat Rhythm (Mark I, Black face)
- Rhythm - Yellow = Modern hyper-clean Rhythm (Mark IV)
- Lead 1 - Green = Vintage Mark I Lead
- Lead 1 - Yellow = Modified Higher Gain Mark I
- Lead 1 - Red = British Lead
- Lead 2 - Green = Mark IV Pentode Lead
- Lead 2 - Yellow = Mark IIC+ Lead
- Lead 2 - Red = Modified Mark IV Searing Lead



Stereo Main and Recording Outputs.



Four Function Switches control outboard gear.



RECTIFIER® RECORDING PREAMP™

We know you won't believe it ... so STOP READING! Get your guitar, and go check out the new Recto® Pre, direct through a console.

Still reading? Then here's the deal:

There were several times we almost gave up. For three years we worked day and night to deliver the sound *and feel* of our legendary Dual and Triple Rectifier® stacks ...direct to tape. All this time we watched a digital parade of "me-too modeling toys" try to seduce you. **But we chose an alternative approach to modeling ...it's called reality.**

In a classic guitar recording, what you hear is the sound of a tube pre-amp feeding a tube power amp, driving a speaker. Note that a *tube* amp and speaker share a magic and complex relationship because each affects the other as they constantly respond to changes in frequency and volume. And don't forget, the cabinet also affects how the speaker moves as it pushes air at the microphone, reacting with the ambient characteristics of the room.

Got all that?

Now let's try to recreate this process—sound and feel—leaving out everything except the pre-amp. Ouch! You can see why we almost gave up.

We're not exactly sure how it works or even how we did it ...only that **we were determined to stuff a Recto® Stack in a two-space rack.** And we didn't stop 'til it was over the top.

If you want to be like the original, why not start with the original. And in fact we used the exact same parts and circuitry—making it killer for live too. Then we added extra recording tubes,

six in total, five custom transformers, a gang of tuned inductors and our thirty years of tone-questing experience to duplicate on tape not just the sound—but the addictive *feel* of a Recto stack mic'd up in a great room.

Channel One alone will amaze you. We've added the Fat and Brit modes from the mighty Road King™ to create a truly powerful arsenal of clean and roots sounds. If you never used Channel Two's amazing gain sounds, this Pre-Amp would be worth every dime just for it's Channel One



PREAMP Rectifier®

virtues alone. But trust us—there's more, *much* more: Raw, Vintage and Modern roam gracefully through all the realms of subtle gain expression before reaching a mind-bending fury of high-gain Recto performance.

So don't settle for less than the most recorded and revered amplifier in contemporary music. Now those sounds and more are instantly available—any time, any where at any volume level. **Remember, only Mesa™ makes the authentic Recto®.**

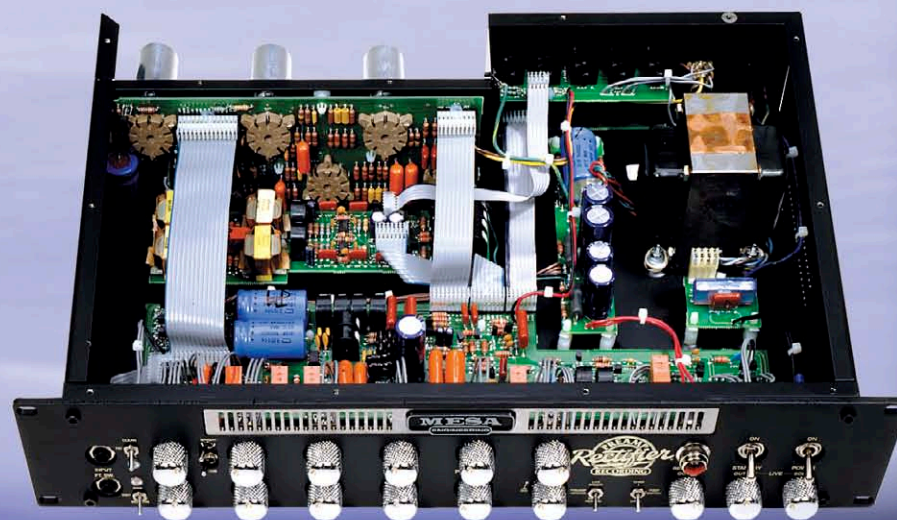
So next time you want to track, don't get bogged down with hours of set up and miles of cable. Plug

straight in to the Recto Pre-Amp and get right to the heart of your playing—inspiration.



(Above) What a blend of jacks and glass. Each of the six 12AX7s contains two separate tube units, for twelve Class A triodes in all. Jack at right is additional Input for built-in rack applications.

(Below) Meticulous layout insures consistent, quiet performance from a parts count exceeding many complete amplifiers.



Stereo Recording Outputs capture the sound and feel of a Recto stack mic'd up in a great room. Three years of R&D went into the circuits behind these jacks!



Stereo Live Outputs deliver the exact Recto experience when coupled to our Rectifier 2:100 power amp. Rec Pre even includes our unique Solo control and footswitch for live.



Parallel Effects Loop with Left/Right Returns and Mix control allows stereo processing of a split signal from the pre-amp onward for live gigs or lets you print your favorite effects when limited tracks are available.



External Switch Ports allow remote access to the two channels and the Solo feature. Trigger port in pre-amp activates Modern mode in Rectifier Stereo Power Amp to deliver fully authentic Recto mayhem.



Rectifier Preamp includes footswitch with Channels and Solo for live applications.





STEREO POWER AMPLIFIERS

Mesa/Boogie® pioneered the rack revolution in the 1980s.

Our legendary mono-blocks, the M-180 and M-190 (and later, the classic Strategy® 400 Stereo) created the benchmark against which all other contenders are judged today. The longevity of these power plants is proven by their continued daily use almost three decades later. Over the years we've built on this legacy, and guitarists today benefit from thirty years of tonal and refinements. From the four-cylinder 20/20™ to the stereo Recto® 2:One Hundred our menu of stereo tube power remains unrivaled.

20/20™ All Tube Stereo

With visionary prowess, the one-space 20/20 bursts on the scene, making tube power truly portable.

Two pairs of EL-84s wired for patented Dyna-Watt™ unleash touch-sensitive dynamic punch far in excess of their twenty watt per channel rating. Dyna-Watt's stored musical energy is

released -like a camera flash, controlled by your pick. With enough fan-cooled power to cover small venues, the 20/20 can also double as a power amp "tone generator" in bigger rigs. Simply use

the built-in stereo Slave Outs to capture the great sound of a small amp's musical clip.

Stereo 2:Fifty™ Vacuum Tube Power

A classic of the middle weight division, the Stereo 2:Fifty offers big 6L6 (EL34 with Bias Select) tone in a power range suited to mid-size venues. Based on our all-time best seller, this new version sounds better than ever. With its enhanced warmth and dynamics, the fan-cooled Stereo 2:Fifty offers the gigging musician a full 100 watts of all-tube tone at a very affordable price.

Simul 2:Ninety™ Stereo

For well over two decades, the patented Simul 2:Ninety has been the standard for musical rack power. Cultured and refined, it's appeared on stages world wide in all musical genres and has a loyal cult-like following. The 2:90's musicality has been called magical ...because





it makes everything sound richer and warmer, breathing life into even the most anemic digitally processed signals.

More than stereo soul, the 2:90 also has brains: the intelligence of Smart Power™ puts you in control. Three voicing jacks take their cues from the TriAxis™ External Switching Jacks under midi or can be triggered by any tip-to-ground switcher. Deep extends the bottom for huge low end; Half-Drive knocks down the watts for a low power clip; and Modern brings forward an aggressive top end for tight tracking crunch.

Simul-Class™ magic comes from the pairing of two separate and different power amps working together simul-taneously to produce one gorgeous tone. For each channel, one pair of 6L6s operates in Class AB delivering punch and headroom. Meanwhile, the other two impart the sweetness and warmth of mystical Class A circuitry. So if you're a finesse

player seeking three-dimensional refinement, you'll want the Simul 2:Ninety as the foundation of your rack tone.

Rectifier® Stereo 2:One Hundred

Here it is for all you Recto® addicts: a stereo pair of Hundred Watt power blocks straight from the Dual Rectifier 100W Head. If the 2:90 went to college, this deviant brother chose a

rebellious life in rock 'n roll. Exactly following the Dual Rectifier's power amp circuitry, this two-space power house lets you build a stereo rack rig that faithfully delivers all the Recto's heinous glory. When driven by our

Rectifier Recording Pre-Amp, the 2:One Hundred transforms what otherwise would be a heralded studio icon into a raging wall of live Recto fury. So true is the signal path that two separate sets of Input jacks are provided, one dedicated to our Recto Pre and the other set for different pre-amps and processors. The 2:100 includes a Smart Power™ link so the Modern mode can be auto-triggered by the Recto Pre. Not for the timid or faint-of-heart, the power of aggression gives it the right to rule and crowns the 2:100 the king of coliseum crunch.



Top to Bottom:
Rectifier Stereo 2:100
20/20 Stereo
Stereo 2:Fifty
Simul-Class 2:90



COMPACT & 3/4 BACK™ CABINETS

All Mesa™ enclosures are made using the finest Void-free, Marine Grade birch plywood

IN VARYING THICKNESS OF NO LESS THAN 9 AND AS MANY AS 14 PLY. SUPER STRONG RABBET CORNERS ARE GLUED AND NAILED AND ALL BACKS ARE GASKET SEALED TO ENSURE AN AIR-TIGHT SEAL. BAFFLES ARE FITTED WITH SUPERIOR DADO JOINT CONSTRUCTION AND BRACED. GRILLES ARE WRAPPED AROUND A SEPARATE GRILLEBOARD, NOT THE BAFFLE BOARD. GRILLE MATERIAL IS MADE OF STRONG TWISTED JUTE DIPPED IN A SPECIAL COATING THAT FILTERS TOP END FOR A SWEETER RESPONSE. YOU SIMPLY WON'T FIND A BETTER CABINET.

MESA BOOGIE® COMPACT CABINETS



1x12 Compact Open Back

90 Watt • C90 • 8 Ohm
15-3/4in H 18-3/4in W 11in D
40.01cm H 47.63cm W 27.94cm D
31 lbs / 14.06 kg



1x12 Compact Widebody™

90 Watt • C90 • 8 Ohm
16-1/2in H 22-1/2in W 11-1/4in D
41.91cm H 57.15cm W 28.58cm D
33 lbs / 14.97 kg



1x12 Compact Thiele

Closed Back, Ported Front • 90 Watt
C90 Speaker • 8 Ohm
15-3/4in H 18-7/8in W 12-3/4in D
40.01cm H 47.94cm W 32.39cm D
36 lbs / 16.33 kg

MESA BOOGIE® 3/4 BACK™ CABINETS



1x12 Three-Quarter Back™

90 Watts • C90 • Tuned 3/4 Closed Back • 8 Ohm
20-1/4in H 26-7/8in W 11-1/2in D
51.44cm H 68.26cm W 29.21cm D
47 lbs / 21.32 kg



2x12 Three-Quarter Back™

180 Watt • C90's • Tuned 3/4 Closed Back • 8 Ohm
17-1/8in H 26-5/8in W 12in D
43.5cm H 67.63cm W 30.48cm D
48 lbs / 21.77 kg



LONE STAR® GUITAR CABINETS

Here's a family of cabinets dedicated to bringing the old school, magic sounds of yesteryear into the new millennium with an attitude.

These boxes are tuned for a looser vibe that spins air around the notes and boasts low end response that fills space while retaining stunning punch. They share the same 5/8" void-free birch ply as our Rectifier® cabinets to create the resonant signature and road-tough construction that have put Mesa® cabs on the biggest stages everywhere around the globe. The compact Lone Star® 23 Extension offers the ultimate blend of sweet sonic balance and portability.

The oversize 1x12 Lone Star 27 and 2x12 Lone Star Cabinets are the same



*Lone Star Combo on
Lone Star 27 1x12 Cab*

*Lone Star Head on
Lone Star 27 1x12 Cab*

*Lone Star Head on
Lone Star 4x12 Cab*

size, making it possible to mix and match them for a super portable, mighty sounding stack. These two, along with the 4x10, utilize a split back with the middle of the cabinet remaining open creating a beyond-vintage voice that's sure to shake your memory while reshaping your idea of great tone. The tried-and-true 4x12 Lone Star rounds out the series, utilizing a tuned semi-closed rear panel that truly captures the best attributes of both closed and open-back designs. Five great new models that match your Lone Star – great tone never looked so good! Step out in Lone Star Style.

*Standard Finish for Lone Star Cabinets:
Black Taurus vinyl, black jute grille, and silver piping.*



1x12 Lone Star 23
90 Watt • C90 • 8 Ohm
18in H 22-7/8in W 11-3/4in D
45.72cm H 58.10cm W 29.85cm D
36 lbs / 16.33 kg



1x12 Lone Star 27
90 Watt • C90 • 8 Ohm
18in H 26-3/4in W 11-3/4in D
45.72cm H 67.95cm W 29.85cm D
42 lbs / 19.05 kg



2x12 Lone Star
180 Watt • C90s • 8 Ohm
18in H 26-3/4in W 11-3/4in D
45.72cm H 67.95cm W 29.85cm D
49 lbs / 22.23 kg



4x10 Lone Star
100 Watt • Jensen Alnico • 8 Ohm
26-3/4in H 26-1/2in W 11-1/2in D
67.95cm H 67.31cm W 29.21cm D
49 lbs / 22.23 kg



4x12 Lone Star
360 Watt • C90s • 8 Ohm
29-1/4in H 26-3/4in W 12in D
74.3cm H 67.95cm W 30.48cm D
82 lbs / 37.19 kg



STILETTO® GUITAR CABINETS

STILETTO® TRADITIONAL cabinets are slightly smaller and produce a tighter, more balanced low end response with an emphasis on attack. The mid-

range is more pronounced and this cabinet is often preferred for styles that require a tight tracking, articulate response. Available as Slant and Straight. Straight cabinet has straight sides and straight baffle.

All of these cabinets are custom built using the same premium quality materials as our legendary Rectifier® Cabinets.



30 1/4 in.

4x12 Stiletto Traditional Slant Cabinet

Choose from 4 Models:

- 1x12 Stiletto (same size as 2x12)
- 2x12 Stiletto
- 4x12 Stiletto Traditional Slant
- 4x12 Stiletto Traditional Straight

*Standard Finish for Stiletto Cabinets:
Black Taurus vinyl, black jute grille & silver piping.*

Stiletto Traditional Straight Cabinets comes with straight baffle.

Stiletto Head on Stiletto 4x12 Traditional Slant & Traditional Straight Cabs

Stiletto Head on 4x12 Stiletto Traditional Slant Cabinet

Stiletto Head on Stiletto 2x12 Cab




1x12 Stiletto
60 Watt • V30's • Closed Back
• 8 Ohm
15-1/4in H 26-3/4in W 12-3/4in D
38.74cm H 67.95cm W 32.39cm D
37 lbs / 16.78 kg



2x12 Stiletto
120 Watt • V30's • Closed Back
• 8 Ohm
15-1/4in H 26-3/4in W 12-3/4in D
38.74cm H 67.95cm W 32.39cm D
48 lbs / 21.77 kg



4x12 Stiletto Traditional Slant
240 Watt • V30's • Closed Back
Mono/Stereo • Casters
• 8 Ohm Mono/4 Ohm Stereo
30-1/4in H 29-7/8in W 14-1/4in D
76.84cm H 75.88cm W 36.20cm D
99 lbs / 44.91 kg



4x12 Stiletto Traditional Straight
240 Watt • V30's • Closed Back
Mono/Stereo • Casters
• 8 Ohm Mono/4 Ohm Stereo
30-1/4in H 29-7/8in W 14-1/4in D
76.84cm H 75.88cm W 36.20cm D
101 lbs / 45.81 kg

RECTIFIER® GUITAR CABINETS



4x12 Rectifier Standard Slant

RECTIFIER® STANDARD cabinets are larger than most other 4x12 cabinets and produce a thundering low end response and have a scoopier midrange character. This is our most popular cabinet, at this point an icon in heavy music and is the

one used on more hit recordings than we could list here. HUGE Sounding! Available Slant and Straight. Straight cabinet has straight sides and baffle.

Choose from 5 Models:

- 1x12 Rectifier
- 2x12 Horizontal Rectifier
- 2x12 Vertical Slant Rectifier
- 4x12 Rectifier Standard Slant
- 4x12 Rectifier Standard Straight

*Standard Finish for Rectifier Cabinets:
Black Taurus vinyl, black jute grille, & black piping.*



Dual Rectifier Head on 2x12 Horiz. Rectifier Cab




Dual Rectifier Head on Rectifier 4x12 Standard Slant Cab



Triple Rectifier Head on Rectifier 4x12 Standard Slant & Standard Straight Cabs

Recto Standard Straight comes with straight baffle. Also available with slant baffle.



1x12 Rectifier
60 Watt • V30 • Closed Back
• 8 Ohm
18-3/8in H 18-3/4in W 14-1/4in D
46.67cm H 47.63cm W 36.20cm D
41 lbs / 18.6 kg



2x12 Horizontal Rectifier
120 Watt • V30's • Closed Back
• 8 Ohm
17-1/2in H 30-1/8in W 14-1/4in D
44.45cm H 76.52cm W 36.20cm D
61 lbs / 27.67 kg



2x12 Vertical Slant Rectifier
120 Watt • V30's • Closed Back
• Casters • 8 Ohm
27-7/8in H 23-5/8in W 14-1/4in D
70.8cm H 60.01cm W 36.20cm D
75 lbs / 34.02 kg



4x12 Rectifier Std. Slant:
240 Watt • V30's • Closed Back
• Mono/Stereo • Casters • 8 Ohm Mono/4 Ohm Stereo
32-7/8in H 30-1/8in W 14-1/4in D
83.5cm H 76.52cm W 36.20cm D
104 lbs / 47.17 kg



4x12 Rectifier Std. Straight
240 Watt • V30's • Closed Back
• Mono/Stereo • Casters • 8 Ohm Mono/4 Ohm Stereo
32-7/8in H 30-1/8in W 14-1/4in D
83.5cm H 76.52cm W 36.20cm D
106 lbs / 48.08 kg



Roadster® GUITAR CABINETS

Introducing the New Roadster™ Cabinets

These new closed-back Extension Cabinets match the Roadster™ perfectly and are available in both 1x12 and 2x12 formats. These sturdy boxes are constructed of our 11-ply, 5/8" Void Free, Marine Grade Baltic Birch producing an enclosure of superior strength and rigidity. Separate plywood baffle board and grille increase shear strength and ensure your cab will stand the rigors of the road and arrive with speaker intact and sounding great.

The new closed-back 2x12 delivers incredible low-end that's tight and focused. With this 2x12 in contact with the floor, you will be amazed how big your sound is. The lows transfer back to your body and gets you feeling like never before. It's so big you'll be shocked – as we were – that sound this big is possible without a 4x12.



Roadster Head on two Roadster 2x12 Cabinets

Roadster Combo on Roadster 1x12 Cabinet

Even more amazing is the fact that these cabs can sound this great for over-driven rock and yet deliver stellar performance for clean sounds. With surprising air in the lows, smooth, sultry mids and top end that is sparkling and open, a new clean sound is born that spreads, yet hits hard in all the right spots.

These boxes offer the best virtues of an open back cabinet design while delivering increased punch and definition in the lows and mid-treble region. They produce a thicker, fuller sound that never gets harsh and because of their inherent warmth and tight delivery they record like a dream. So when you're hittin' the pavement and you need big tone with a small footprint, take the Roadster and a cab that can keep pace.

*Standard Finish for Roadster Cabinets:
Black Taurus vinyl, black jute grille & black piping.*

1x12 Roadster
60 Watt • V30 • Closed Back • 8 Ohm
15-1/4in H 26-3/4in W 12-3/4in D
38.74cm H 67.95cm W 32.39cm D
39 lbs / 17.69 kg



2x12 Roadster
120 Watt • V30's • Closed Back • 8 Ohm
15-1/4in H 26-3/4in W 12-3/4in D
38.74cm H 67.95cm W 32.39cm D
50 lbs / 22.68 kg

Road King® GUITAR CABINETS



Patented Track-Lok™ Removable Casters feature 3" wheels, heavy-duty ball-bearing casters, tough extruded aluminum caster plate and a spring-loaded quick-release button, allowing easy removal of the wheels.

Road King™ Cabinets: The Ultimate Solution.

Perfectly matched to the built-in cabinet switcher found on our landmark Road King™ Amplifier, Road King Cabinets provide a new level of performance and convenience through the use of a new and innovative "Dual Cabinet" design. This new design features both a tuned open-back side (left) and a sealed closed-back side (right), each of which may be used independently or combined, all within the same cabinet!



(above) Road King Head on 4x12
(left) Road King Combo on 2x12

Discover THE HOLY GRAIL OF TONE by matching a Road King Head to a Road King Cabinet. Clean tones and lower gain textures shimmer and sparkle with beauty from the added spaciousness and presence of the Road King Cabinet's tuned open back side. Medium to high gain tones pack maximum authoritative power and punch when driven through the King's sealed closed-back side.



Rear of 4x12 Road King Rectifier (Slant and Straight)



Road King Cabinet Rear Jack Plate

*Standard Finish for Road King Cabinets:
Black Taurus vinyl, black jute grille & black piping.*



2x12 Road King Rectifier

Dual Cabinet Design "Left open back & right closed back" • Left Side = C90 Spkr at 90 Watts, Right Side = V30 Spkr at 60 Watts, L&R Combined = 150 Watts • Mono/Stereo • 4 Ohm Mono/8 Ohm Stereo

17-1/2in H 30-1/8in W 14-1/4in D
44.45cm H 76.52cm W 36.2cm D
63 lbs / 28.58 kg



4x12 Road King Rectifier Straight

Dual Cabinet Design "Left open back & right closed back" • Left Side = 2 C90's at 180 Watts, Right Side = 2 V30's at 120 Watts, L&R Combined = 300 Watts • Mono/Stereo • 4 Ohm Mono/8 Ohm Stereo • Casters

32-7/8in H 30-1/8in W 14-1/4in D
83.5cm H 76.52cm W 36.2cm D
111 lbs / 50.35 kg



4x12 Road King Rectifier Slant

Dual Cabinet Design "Left open back & right closed back" • Left Side = 2 C90's at 180 Watts, Right Side = 2 V30's at 120 Watts, L&R Combined = 300 Watts • Mono/Stereo • 4 Ohm Mono/8 Ohm Stereo • Casters

32-7/8in H 30-1/8in W 14-1/4in D
83.5cm H 76.52cm W 36.2cm D
109 lbs / 49.44 kg



MESA BOOGIE ARTISTS ONSTAGE



'Captain' Kirk Douglas / The Roots



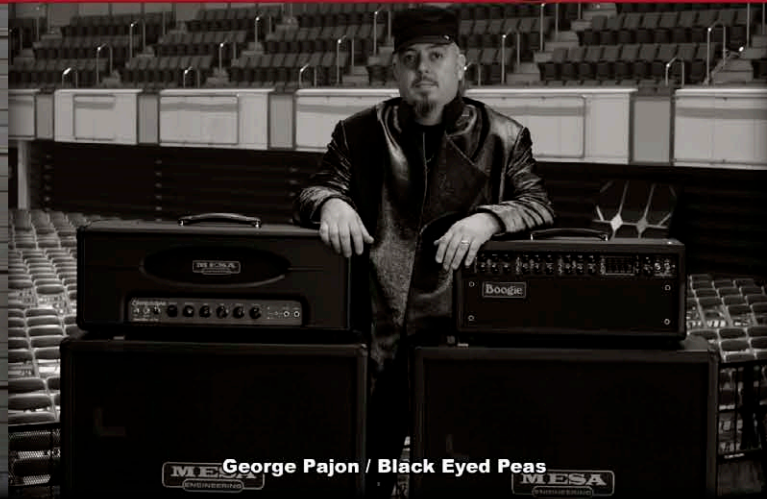
Andy Timmons / Andy Timmons Band



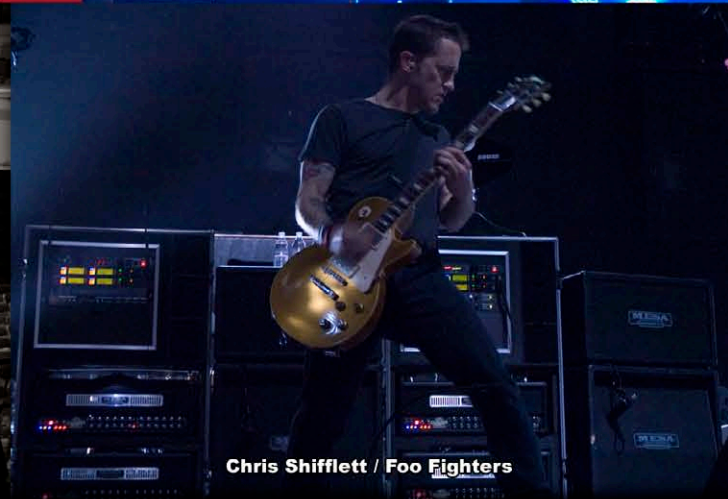
Dave Grohl / Foo Fighters



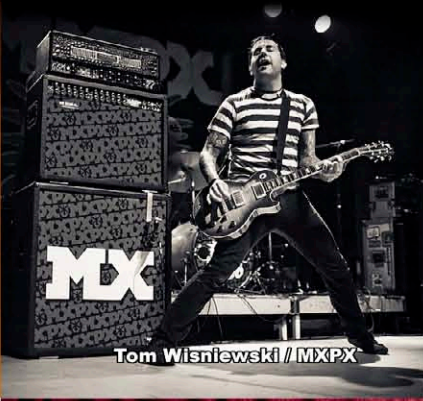
Brad Gillis / Night Ranger



George Pajon / Black Eyed Peas



Chris Shiflett / Foo Fighters



Tom Wisniewski / MXPX



Ryan Peake & Chad Kroeger / Nickelback



Al DiMeola



Pete Loeffler / Chevelle



John Petrucci / Dream Theater



Willie Adler & Mark Morton / Lamb of God



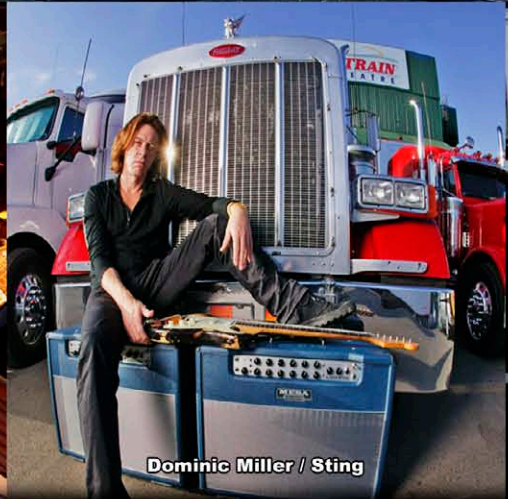
Tim Reynolds / Dave Matthews Band



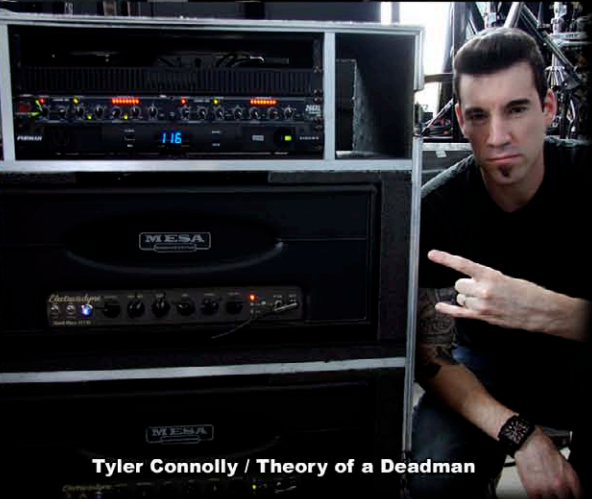
Mark Tremonti / Alter Bridge ~ Creed



Kevin Eubanks / Jay Leno Show



Dominic Miller / Sting



Tyler Connolly / Theory of a Deadman



Mike Carden / The Academy Is...



Jake Snider / Minus The Bear



Dave Knudson / Minus the Bear



Ben Weinman / Dillinger Escape Plan



Michael Chislett / The Academy Is...



Josh Bradford / Silverstein



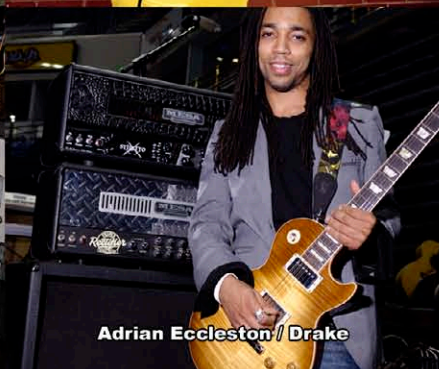
Neil Boshart / Silverstein



Adam Dutkiewicz / Killswitch Engage



Jack O'Shea / Bayside



Adrian Eccleston / Drake



Ben Mauro / Lionel Richie



Joel Stroetzel / Killswitch Engage



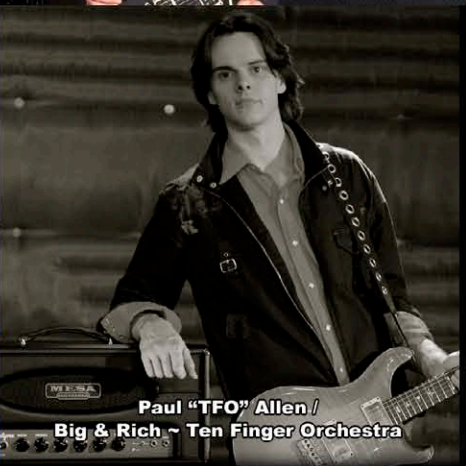
Anthony Raneri / Bayside



Michael Padgett / Bullet For My Valentine



Tommy Anthony / Santana



Paul "TFO" Allen / Big & Rich ~ Ten Finger Orchestra



Richard Krüspe / Rammstein



Will Snyder / Caitlin & Will



Rick Jackett / Finger Eleven



Dan Estrin / Hoobastank



Adam Levine / Maroon 5



Sherri & Chauntelle DuPree / Easley



Kaleo Wassman / Pepper



Jerry McPherson / Faith Hill



Die / Dir En Grey



Evan Taubenfeld / Black List Club



Audelio Flores & Dan Coddaira / Set Your Goals



**Gerry Leonard / Duncan Sheik ~ Rufus Wainwright
Suzanne Vega**



Steve Klein / New Found Glory



Chad Gilbert / New Found Glory



Luca Campaner / Natasha Bedingfield



Eric Krasno / Soulive



Eric Melvin / NoFX



Pat O'Brien & Rob Barrett / Cannibal Corpse



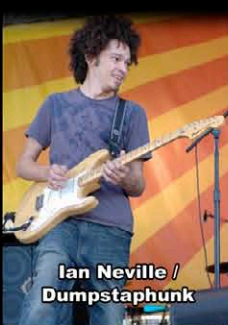
Greg Hetson / Bad Religion



Will Bernard



Leo Nocentelli



Ian Neville /
Dumpstaphunk



Ivan Neville /
Dumpstaphunk



Jason JJ Richert /
Arrested Development



Larry Chaney /
Edwin McCain



Dan Lawson



Travis Stever /
Coheed and Cambria



Mike King /
Hinder



Joe 'Blower' Garvey /
Hinder



Ryland Blackinton /
Cobra Starship



Brendan Bayliss /
Umphrey's McGee



David Brenner /
Theory of a Deadman



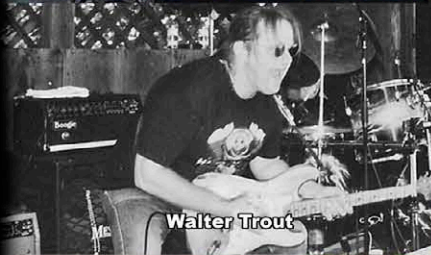
Tim Izo /
Black Eyed Peas



Raul Bianchi /
The Expendables



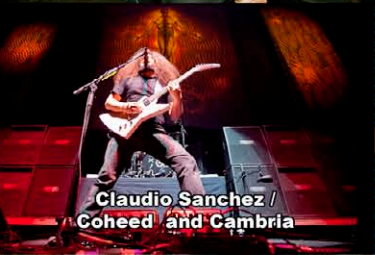
Robb Torres /
Traip



Walter Trout



Michael Sagraves /
Terry Shelton /
Norris Sherill /
Billy Ray Cyrus



Claudio Sanchez /
Coheed and Cambria



Geoff Weers /
The Expendables



Nathaniel Motte /
3OH!3



Fred McLean /
Anthony Hamilton



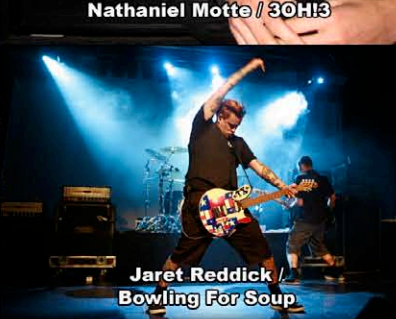
Dave Shul /
Spearhead



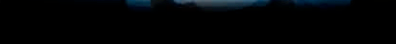
Jon Kita /
Diecast



Miles Doughty /
Slightly Stoopid



Chris Burney /
Bowling for Soup



Jaret Reddick /
Bowling For Soup



Peter Parente / Chayanne



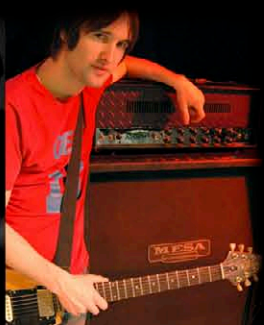
Denny Jiosa



Ben Savage ~ Zach Householder ~ Alex Wade / Whitechapel



Ross Phillips / HARD-Fi



Tim Wheeler / Ash



Rob Harris / Jamiroquai



Jan Ozveren / Alejandro Sanz



Eidan Thorr / Valient Thorr



Alessandro Benvenuti



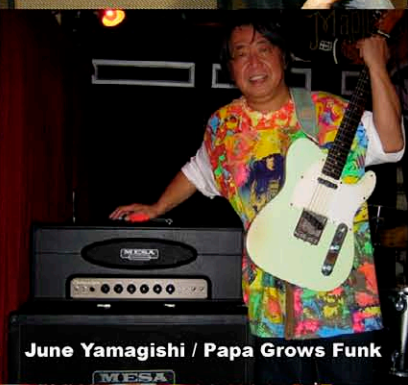
Carl Johan Grimmark / Narnia



Graham Greene



John Konesky / Tenacious D



June Yamagishi / Papa Grows Funk



James Dean Bradfield / Manic Street Preachers



Graham Martin / Mika



Ben Davis / Switch Three



Maf Davis / Switch Three



Jona Weinhofen / Bring Me The Horizon



Don Carr / Oak Ridge Boys



Francesco Bruni / Frankie



Honza Kirk Behunek / Seven



Drigo / Negrita



MESA BOOGIE® BASS AMPLIFIERS

Dan Van Riezen has been a major contributor in our design process since 1985 and now heads up our R&D Team for Bass Products. His devotion to tone is relentless, designing revolutionary products like the Triaxis, V-Twin, Basis M-2000 and our new M-Pulse line and you'll benefit from his passion for innovative design.

The first Mesa™ amp ever, was built for Bass. In fact, five of the first seven amps I made from scratch, were *all* made for bass, and these included the Snakeskin heads that toured throughout the 70's with Lee Michaels. So from our very beginning, Mesa has been dedicated to bass. But, much like real life, guitar hogs the spotlight. Even though our notoriety for guitar products has always over-

shadowed the press we get for bass, we are no less dedicated to the **Big Fundamental**.

From those first 130 heads to the rack-mounting D-180, the Bass 400 and up to today's Simul-State M-Pulse™ line, we have sought to define and propel what makes the bass—and the band—sound great.

For the last decade, our R&D team for bass has been headed up by Dan Van Riezen with support

from the usual suspects including Jim Aschow, Doug West, Tien Lawrence and myself.

In addition we have a loyal group of contributors from around the nation that includes Alan Kamai, Ken Lawrence, Mike Medina, and Eric McCann. Each one of these players has a distinct personal style. Their mastery and decades of professional experience in diverse styles helps lead our quest in the evolution of bass amp technology.

Whether you're a tube aficionado or prefer solid-state power, we know



*The very first Boogie... The Mesa 450.
Built for Patrick Burke*



Boogie® Bass 130

1970



D-180 & Bass 400+™

1980's



Basis M-2000™

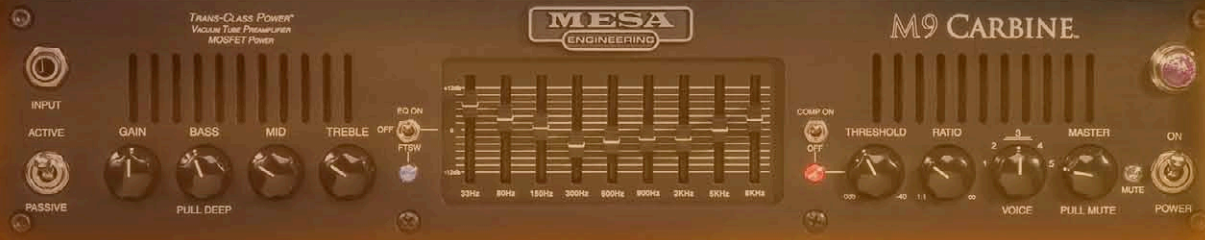
1994

Eric McCann is the consummate bassist. Al DiMeola hired him when he was just 17 for his tour with Weather Report back in the '70s! He continues to be our ally in creating bass magic.

The second Mesa amp ever built toured the country with Lee Michaels.

First high power rack-mount bass amp using the accurate dual differential driver and the updated 400+ version featuring 12 6L6's & 7-Band EQ.

Introduced Simul State tube driven mosfet power and featured Tube and FET switchable/blendable channels.



you're a tone junky. That's why all our bass amplifiers derive their tone from the warmth and musicality of vacuum tubes. This includes the revolutionary Simul-State™ circuitry at the heart of our hybrid M-Pulse™ line. This Simul-State technology utilizes vacuum tubes for signal amplification right up to the final output devices which are

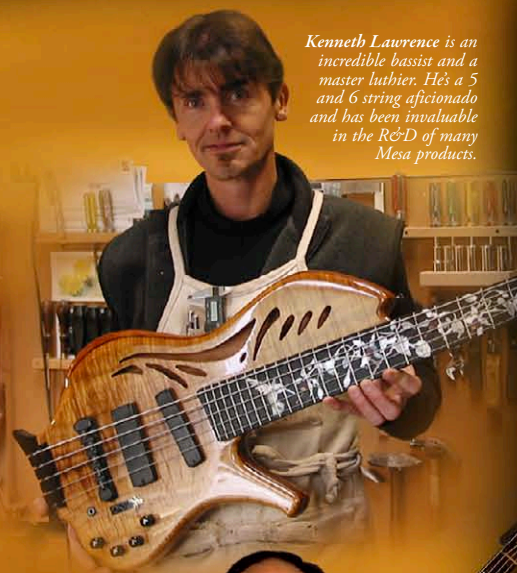


Tien Lawrence, play-testing a proto at our one-and-only Petaluma Factory

custom MOS FETs made especially for us in England. So whether you're a hardcore traditionalist who loves Rock and R-&B, or a roving pioneer of the modern bass revolution, we've got your basses covered. From the simple, all-tube Bass 400+™ to the incredible

shaping power of the M-Pulse 600™ with its compression and parametric EQ, to the mighty Big Block Titan™ ... we build an instrument of expression for every style. And our wide array of Scout™ and Powerhouse® cabinets matches portability with the punch and power to fill any venue.

We invite you to audition Mesa Bass Products and hear the results of thirty-seven years of devotion to tubes and tone.



Kenneth Lawrence is an incredible bassist and a master luthier. He's a 5 and 6 string aficionado and has been invaluable in the R&D of many Mesa products.

Michael Medina World Class Session Player and Producer Extraordinaire, loans us his platinum ears for MESA/Boogie's Bass R&D.



M-Pulse 600™
2001

New tube preamp with 5 Band Parametric and full featured Compressor feeds Simul State power section.



Walkabout Scout™
2002

300 Watt Walkabout Scout Combo with downfiring passive radiator redefines portable Bass tone.



Big Block 750™
2004

Intuitive streamlined all-tube preamp based on the WalkAbout features a footswitchable Bass Overdrive mode and massive 750 watt Simul State power.



Big Block Titan™
2006

The new TITAN packs 2 independent footswitching channels featuring Tube Overdrive and 1200 watts of toneful Simul-State™ power into 3 rack spaces.



M9 CARBINE™

We took the recent success of the M6 Carbine™ as our compass point and set out to create a full featured, high power version of this simple, intuitive platform.

INTRODUCING THE NEW M9 CARBINE™.

Bassists the world over responded overnight to the new clarity, on-demand attack and crystal-clear definition of the M6's Trans-Class™ all-tube preamp and MOSFET power. They

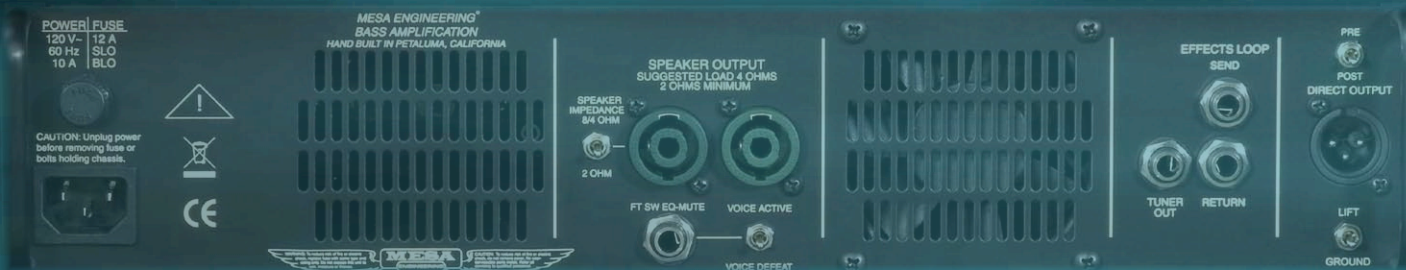
love that it's easy to dial and yet offers all the versatility they need via the power of the rotary VOICE feature.

The next step in the evolution of this dynamo was obvious. Add substantially more power and endow the preamp with a full set of studio-quality

EQ and dynamic features.

Now the M9 Carbine escalates the race with an additional 200 watts of Trans-Class™ power and yet still harnesses all that energy within 2 rack spaces. The Carbine™ speed, punch and detail can now be delivered at big-





venue volume levels and leave all but the bravest souls with ample headroom in reserve.

The Carbine preamp also gets super-charged in the M9™ with the addition of a 9 Band Graphic EQ featuring long-throw faders that can be put in-line all the time or triggered via the included footswitch. The EQ also incorporates a VOICE DEFEAT feature that can turn off a selected VOICE Mode when the 9 Band EQ is triggered by the Footswitch. This gives you instant access to an additional sound during performance.

Dynamics can be manipulated on the new M9 with the addition of the on-board Compressor that features both THRESHOLD and RATIO controls for studio-quality processing. Fine-tune both the attack characteristics and the amount of gain reduction with these powerful controls that interface seamlessly to the

Carbine's toneful preamp.

If absolute power corrupts... we're guilty. And you will be too when you

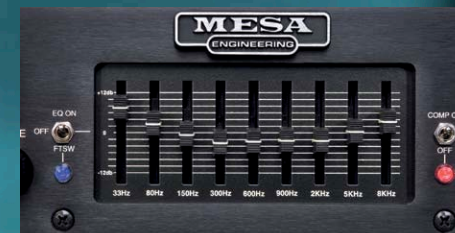
feel the authority of your instrument through the new M9 Carbine. Go ahead, wield the power. Command the band to a new level of groove.



(Left) M9 Carbine™ on 4x10 Powerhouse® & 1x15 Powerhouse

(Center) M9 Carbine Head on 2x12 Powerhouse®

(Right) M9 Carbine Head on 6x10 Vintage Powerhouse®



9 BAND EQ: Studio-quality Graphic EQ spreads the shaping power across 9 Bands ranging from 33Hz to 8KHz for ultimate fine-tuning and can be triggered on all the time or footswitched.



COMPRESSOR: Full-featured compressor gives you complete control of dynamics and includes THRESHOLD control for sensitivity adjustment and RATIO for gain reduction.



FOOTSWITCH: Live performance is enhanced with the ability to add the 9 Band Graphic on the fly giving you a second sound on command and Tuner MUTE allows silent tuning.



M6 CARBINE™

Absolute Power Delivered Instantaneously

THE CARBINE™ SIGNATURE.
Discover A New Realm Of Clarity.

For the last ten years we've been on a mission to redefine what bassists hear as traditional references.

History's cool, but we're seeking a new truth in Bass Tone.

From the two reigning camps of "scooped R & B", to the growl of rock's reference and everything in-between, the M6 Carbine encompasses all your favorite amp sounds. But the M6 plays on these classics, introducing a new realm of clarity where you'll hear your bass sound like your bass, without the pervasive "imprint" many amps impart.

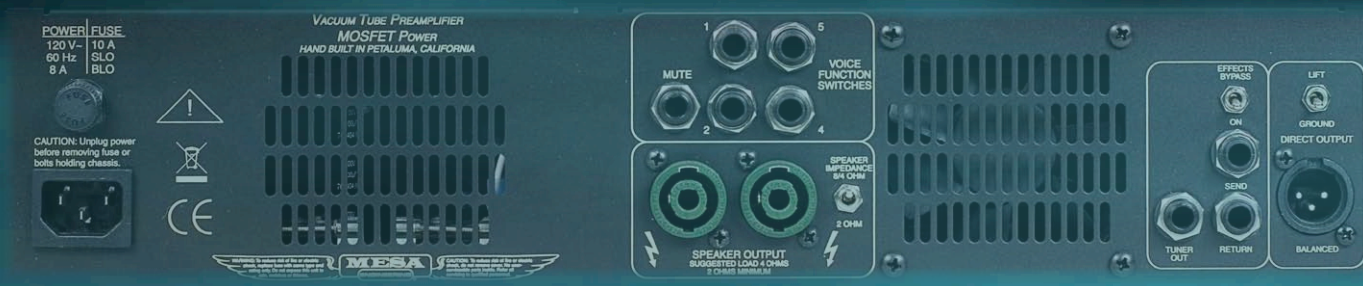
Rapid-Fire response and Piano-String detail. Power and Headroom beyond your expectations. Intuitive simplicity and incredible versatility. The CARBINE Trans-Class™ power delivers all this with immediate accuracy and serves up a flip-side sonic choice to the warmer, rounder SIMULSTATE™ Power of our M-Pulse 600™ and BIG BLOCK 750™.

The classic string of rotary Tone

controls allow you to shape the sound any way you choose and the old school sweetness and blend of these can't be beat for sheer musicality. From there, a pull DEEP on the BASS control brings in the sub-low harmonic and fills out the sound for a richer, warmer bottom.

In addition, the Carbine's 5 position rotary VOICE feature gives you four distinct mode choices – two mid-scooped and two mid-bumped – that





each land you in iconic territory. These VOICE modes make jumping to extreme character differences an instant gratification affair. Toggle through silky, yet percussive, landscapes with harmonic snap and sparkle for thumbing on to punchy, mid-focus arenas that perfectly tighten Rock grooves or showcase fingerstyle solos.

For those who find the versatility of the VOICE feature an integral part of their performance palette, EXTERNAL SWITCH jacks on the M6 Rear Panel allow these modes to be triggered with the Standard tip-to-ground logic found in most external master switching units.

Passive and Active instruments are ideally matched with the Front Panel Input Select switch. A silent-tune feature is provided for with the pull MUTE function found on the MASTER control as well as an EXTERNAL Switch port on the Rear Panel for remote triggering of the MUTE feature.

The Front Panel D.I. LEVEL makes adjusting your send to the

house a lot more convenient and you can toggle between POST and PRE versions of your sound with the pull PRE feature located right there on the LEVEL control.

Experience for yourself what we call the New Realm of Clarity found in the M6 CARBINE and see if you don't prefer the truthful version of your Tone.



(Left) M6 Carbine™ on 4x10 Powerhouse® & 1x15 Powerhouse
(Center) M6 Carbine Head on 2x12 Powerhouse®
(Right) M6 Carbine Head on 6x10 Vintage Powerhouse®



M6 Carbine Combo (M6 only)
2x12 Combo w/Powerhouse Neo drivers. Easily removable rack chassis can be used as a separate head.



VOICE Feature puts the power of a parametric EQ on one knob and allows instant access to four distinct EQ curves. Positions 1 & 2 cut mids for a warm, scooped R&B vibe. Positions 4 & 5 boost the mids for tight finger-style and Rock sounds.



Hard Bypassable EFFECTS LOOP provides a pure direct signal path in the studio and for old school purists. Convenient Rear Panel TUNER OUT jack provides for hard-wired rack mounting in larger rigs.

Great Sounding Balanced DIRECT OUTPUT includes GROUND LIFT feature that floats chassis ground for smooth console interface.

N E W F O R



T H I S Y E A R

M3 CARBINE™

*B*assists around the globe are raving about the Mesa Carbine Line of Bass amplifiers.

They love the instantaneous attack, unparalleled clarity, focused definition and authoritative punch of the CARBINE M6 and M9. When something's this good ... you gotta find a way to share it with everyone!

INTRODUCING THE NEW M3 CARBINE™

The New M3 packs the same ultra-fast, naturally musical Carbine preamp and TRANS-CLASS™ power as its big-power siblings. This new pack-

age satisfies all the Tone requirements of discriminating bassists while being truly wallet-friendly.

Power-wise the M3 weighs in at 300 watts produced by the warm, yet super responsive mosfet power block. This





linear mosfet powerplant combines the best sonic attributes of tube circuits – warmth and musicality – with the immediate response, lower mass and lighter weight of solid state designs.

The M3 is available as a 2U Rack Chassis or a 1x12 Combo based on our popular 1x12 POWERHOUSE™ cabinet. Match the rack head up with one of our many amazing 10, 12 or 15-loaded POWERHOUSE Cabs or travel light, but confidently, with the M3

Combo (shown at right). Either way you'll roll with Tone that'll inspire. The New M3 CARBINE makes Custom, Hand Built, American Made quality accessible to any bassist who

wants more from their amp. Our Customers have been trusting us to build fine musical instruments for Bass since 1969. Think MESA for Bass.



M3 Carbine Combo



Series Effects Loop provides seamless interface of outboard processing and can be hard bypassed when not in use removing all loop circuitry. External Switch jack for MUTE feature allows remote triggering of the MUTE with standard tip-to-ground logic. Tuner OUT jack provides a signal to feed a tuner (trigger MUTE for silent tuning).



Balanced XLR DIRECT OUT captures the sound of the M3 and provides circuit to chassis ground lift to help eliminate hum and buzz in venues that have noise on the line.



M-PULSE 600™

Establishing a new paradigm of bass performance, the M-Pulse™ line combines the best of musical old-world tube technology with modern

high-power portability. Available in a 600 watt rack, this handmade beauty sports our soulful sounding Simul-State™ tube driven MOS FET power.

This is our proprietary hybrid technology that uses vacuum tubes from the Input jack right up to, and including, the driver for the custom MOS FETs.

And this dynamic team produces stunning musical power.

An all-new tube pre-amp feeds the rotary tone controls starting with



active Bass and Treble and including a warm passive Mid – this is your foundation. From there, craft your own seductive world of bass using the five-band parametric EQ that lets you roam for tone unbridled between 30 Hz and 12kHz. Dynamics are manipulated via an all-new on-board Compressor featuring Threshold and Ratio controls.

Our proprietary Solo Control™ function provides a second master volume for a footswitchable boost when it's spot light time. Or use Solo as compensation for extreme EQ or Compressor settings.

M-Pulse amplifiers provide a toneful balanced Direct Out featuring a three-pin XLR with selectable Pre/Post options that let you choose between the huge warmth of your stage sound or...the stripped focus of your bass when interfacing

to live or recording consoles. A Slave Output and Level control allows linking to other power amps, including another M-Pulse for coliseum venues or provides a post-signal output to drive outboard processing.

So if you're on the search for tone and want to revolutionize your style, check out the M-Pulse Simul-State Bass Amplifiers. Close your eyes, open your ears ...and trust your musical M-Pulse.



M-Pulse 600 on 2x10 Powerhouse® and 1x15 Powerhouse Cabinets.



M-Pulse 600 on 6x10 Powerhouse® Cabinet



M-Pulse 600 Head on PowerHouse 1200 cabinet



Parallel Effects Loop handles out-board processing with Mix control and can be foot-switched or manually selected.



Balanced Direct Output includes Pre/Post switch to select between your bass straight or the myriad of M-Pulse pre-amp's amazing sounds. Includes Ground Lift switch to eliminate noise.



Slave Out with Level control captures the entire M-Pulse sound of both preamp and power section.

Heavy duty "Speak-On" connectors are provided to ensure all this shaping power and tone are consistently delivered to the Mesa cabinet of your choice. Standard 1/4" speaker outputs are also fitted to allow a match with any cabinet.



M-Pulse Foot Controller provides access to Solo, EQ, Compression, Loop and Tuner Mute in a sturdy stage-worthy extruded design.



B BIG BLOCK 750™

Bassists who Rock gotta have the Big Block™. And here it is. Answering your demands for a rig bad enough to anchor our Recto's® wall

of gain, here is 750 watts of crushing fundamental. Pure and Mean.

Simplicity rules this front panel. No high-tech overkill between you and

fast, fat tone. Straight-ahead circuitry delivers instant attack with massive authority. Just the brutal, potent truth, served up with mighty attitude.

Our exclusive Simul-State™ technology provides all-tube performance from Input jack right up to the MOS-FET power block.



BIG BLOCK 750

A classic all-tube tone stack is augmented by an additional Active Mid with a sweepable Frequency control. This lets you zero in on the precise region of attack to let you drive the band where it needs to go.

A footswitchable all-tube Overdrive, sporting its own dedicated Drive and Master controls, adds a menacing growl to your sound, sinking teeth into the mix.

Twin fans cool the mighty power block arrayed with 12 heavy duty custom matched MOS-FET output devices. Even these power units are

directly driven by one of the 8 tube stages in the Big Block 750. This is Simul-State. Tight and focused, warm and musical.

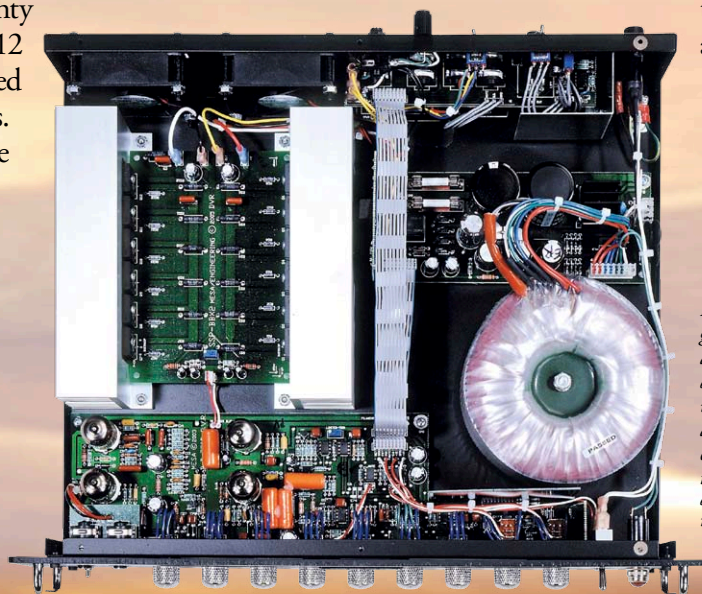
For convenience, Tuner outputs are provided front and rear. Rear panel features also include a series Effects Loop and a Slave Out with its own dedicated Level control.

A balanced XLR Direct Out is switchable between Pre and Post and includes a separate Level con-

trol and Ground Lift. Quarter inch and Speak-On jacks deliver this massive horsepower to the cabinet(s) of your choice.

The heritage of rock bass has been built on vacuum tube tone. The Big Block 750 elevates today's bass performance while paying homage to that great tradition. Here is a menacing new amp that's infused with the percussive, warmth and feel of an all-tube classic while providing double or even triple the output power ...and at a fraction of the weight.

Big Block Torque Rules!



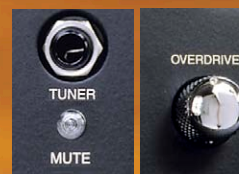
Big Block All-Tube Preamp guarantees musical warmth all the way through the tube driver stage. Power block with dual cooling fans house a battery of 12 heavy duty custom mosfets! Massive toroidal transformer produces stunning current while reducing noise.



Big Block 750 rack chassis on RoadReady Cabinet



Big Block features dual MID controls. A wide band PASSIVE MID takes care of overall midrange blend while the semi-parametric ACTIVE MID lets you focus in on specific regions.



Handy Front and Rear Panel Tuner Outputs with Footswitchable Mute Function allows silent tuning during performances. All Tube Overdrive circuit allows a warm range of distortion, from subtle fur to a rebellious grind.



Overall MASTER contains Pull Mute for silent tuning function. Overdrive MASTER gives you a separate volume level for the Overdrive mode. Pull to activate Overdrive when footswitch is not in use.



The massive power of Big Block calls for Heavy Duty "Speak-On" speaker outputs. Current this big likes a wide road to travel on. Standard 3/4 inch are also provided for compatibility with any cabinet.



Big Block Footswitch provides access to Tuner Mute and Overdrive in a sturdy stage-worthy extruded design.

Big Block 750 shown in optional vintage style head case on Vintage PowerHouse Cabinet.



BIG BLOCK TITAN™ V-12

Bassists Crave Power. And while the front man may crave the spotlight, it's the bassist who builds the foundation, drives the band and moves the crowd. And never has a bassist had too much power. But power alone isn't enough. Definition, Accuracy, Presence and Musicality are

all essential in getting big power to the ground and locking the band's sound together.

To define the nexus where Big Power meets Great Tone, we proudly launch the all new TITAN™ V-12, our most powerful amplifier yet.

Twelve Hundred Rock Solid Watts into 4 Ohms makes this TITAN the Big Daddy of our Big Block™ line. Based on the architecture of our widely acclaimed Big Block 750™, the V-12 provides two all-tube preamp channels that are flexible, intuitive and easy to dial.

Unique Input circuitry can be used in a channel switching format with one instrument. Or, can be switched to a dual input, two channel configuration for use with two separate instruments in a stage environment. Swap instruments, hit the Footswitch and you're ready to go. This quick-change preamp makes the





TITAN a great choice for the Bassist who doubles on Keys ... providing footswitchable hot-swap capability while wearing the stringed instrument.

When it comes to creating a balanced musical blend, there's no substitute for traditional TREBLE, MID and BASS controls. They're inherently right and so easy to use they're at the heart of each TITAN channel. Add the musically accurate shaping power of the ACTIVE MID and you've got all the bases covered. Mix up a sound with the sweet blend of the three classic tone controls, then fine-tune specific frequencies with the semi-parametric Active controls.

Each channel also serves up dedicated Gain and Level controls for the footswitchable tube OVERDRIVE, allowing you to dial in the perfect amount of tube saturation. From a soft-clip to a medium growl on up to full blown high gain sustain – the entire range is available for your exploration.

The force behind the TITAN's massive power is Simul-State,™ our proprietary tube-driven MOS-FET technology. Every note drips with dynamic vacuum tube soul as it surges from the tube Inputs all the way through the Driver stage, to the fleet of 22 custom designed high-power MOS-FETs.

The stunning torque of this 1200 watt beast can be felt as well as heard: Instantaneous attack, shocking clarity and the ability to late-brake and stop on a dime. This kind of tight fatness puts you out front and in charge of the time domain... letting your bandmates thrive on your role as anchor.

So when your gig requires coliseum capability or, if you just want the confidence to drive any rhythm section, fire up the TITAN and put that V-12 power to work for you. It's the only sound mightier than Big Block Rock.



Dual Inputs create possibilities: use with one instrument feeding Input A to access the two Channels for a footswitchable dual preamp configuration or, connect two instruments feeding Inputs A and B separately and dedicate a Channel to each instrument for a footswitchable hot-swap in live applications. Great for the bassist who doubles on key bass! Each Channel can be set to optimize the Input impedance for Passive or Active instruments.



Both Channels feature our all-tube Overdrive Mode with independent sets of O.D. Gain and Level controls enabling you to

dial in anything from a warm, purring clip to fully saturated Bass Overdrive and engage it remotely from the Footcontroller.



A Semi-Parametric ACTIVE MID band with FREQUENCY control joins the standard passive tone stack in each Channel so you can focus in on specific frequencies and shape them without disrupting the magic blend created by the musically sweet wide-band tone controls.



Transparent Series Effects Loop circuitry handles all the interfacing of your outboard processing and is fully bypassable.



(left) Rear of Big Block Titan V-12 shown in optional standard head case on PowerHouse Cabinet



THE M-PULSE WALKABOUT.

Good news for the bassist on the move: the Walkabout®. This little brother to the M-Pulse 600™ delivers all the same great tone at a size and weight that fits the demands of any bass player who's traveling light and still needs huge sound.

Using Simul-State™, our hybrid tube-driven MOS FET circuitry, this 300 watt power section has all the nuance, definition and punch of the larger M-Pulse formats. The Walkabout has plenty of power to fill small to medium size venues. It's also

fitted with a toneful Balanced Out that's great for grab-n-go studio sessions or for feeding the house board with your live stage sound.

Using the same soulful tube pre-amp as the 600, the Walkabout's tried-and-true rotary tone controls feature active Treble and Bass plus a sweet, passive Mid. The scaled-down three-band version of the Parametric Equalizer handles all the crucial frequencies with simple authority – it's everything you need and nothing more.

Weighing in at a mere 13 pounds, with optionally available rack ears, this 300 watt cigar-box delivers tone that's taking the small-size world by storm. That's because the new Walkabout is the perfect combination of a supremely tuned all-tube pre-amp and a dynamic, hybrid power section at a price that won't weigh you down.

So if you need a great bass sound with punch, detail and clarity to rival any rig, but have to fit all that tone in a sub-compact car—or even a backpack, go Walkabout...the loyal,

light-weight companion for your musical journey.



Walkabout Head on Scout™ 1x12 Extension Cabinet



Included Gig Bag protects your Walkabout and makes it even easier to sport around the outback ...or the downtown.



Optional Rack Ears for 19" rack mounting.



W

WALKABOUT SCOUT™ COMBO

Everybody wants Great Tone. And the only thing better than great tone – is great tone and portability. That's why we combined our powerful, yet portable WalkAbout® Bass amplifier with our Scout Bass Radiator™ cabinet design and created a bass combo that throws tone many times its physical size.

Using the same tube preamp and Simul State™ tube-driven mosfet power design as our popular M-Pulse 600™, which Bass Player Magazine recently raved “scores big points for innovative design, luscious tone and roadworthy construction”, this little dynamo kicks out 300 watts of warm, focused punch in a small, yet very capable self-contained package. The Scout’s “convertible” design also allows for easy user reconfiguring. You can remove or install the amplifier chassis quickly should you decide you want to use the WalkAbout as a stand alone amp with other cabs, or as a recording preamp when you want to travel even lighter for sessions. If you already own a WalkAbout, you can

get the Scout cabinet and retrofit your chassis in minutes!

The Scout™ Combo and Scout Extension cabinets utilize the latest neodymium technology via their all new Powerhouse® Neo drivers, achieving amazing response with incredible weight savings. To fur-

ther enhance low and sub-low response, these groundbreaking cabinets harness the push power of a bottom-loaded passive radiator, which translates into huge low end you would expect from a much larger cabinet.

So if you've been scoutin' around for a lightweight portable rig... your recon is over. Check out the Walkabout Scout Combo and Scout Extension cabs.



Walkabout Scout 1x15 and 1x12 Radiator Combos

UNIQUE DOWNFIRING PASSIVE RADIATOR!



Scout's down-firing passive radiator provides huge low end many times its physical size and connects your fat tone to the ground so you can really feel it!



Walkabout Scout's Convertible design allows for quick and easy reconfiguring



Player Control Network™ features a selectable three-point crossover (3k, 4k and 5k) that allows you to select the high frequency range that best suits your musical style. The Premium Horn Attenuator then allows you to blend in the perfect amount of the selected frequency. Instant Reset Horn Protection Circuit ensures worry-free performance.

IMPORTANT NOTICE: Above models come standard at 4 ohms for max output, combo use only - 8 ohm versions are available upon request at no extra cost for use with extension cabinets. Please qualify the application and specify the appropriate impedance.

G R E A T C A B I N E T R Y B E G I N S W I T H

SOUND CONSTRUCTION

3 GREAT STYLES:

Powerhouse®
Vintage Powerhouse®
Scout Bass Radiator™

From the inside out, our new bass cabs have been redesigned, revamped, re-voiced and reduced in bulk weight.

Inside, we start with a radical new bracing concept borrowed from the aircraft industry. All structural reinforcement is sculpted out, to form an extremely strong skeleton that saves weight, increases rigidity and improves structural integrity. As always, the entire cabinet—inside and out—is all built from our void-free, Marine Grade, all-Birch plywood, made especially for us.

New Tri-Port™ front facing, multiple venting system uses individually-tuned triangular ports to enhance each part of the bass spectrum. This goes way beyond the old standard design that has all your tone blowing out of one large port-hole!

Our radical re-tuning of the internal air space pumps out tight, breathing low end; a focused mid-range that is punchy, yet never harsh; and a crisp, clear top-end that defines each note like never before.

New “Player Control™ Network” on rear panel features both standard ¼” and locking Nuetrtek SPEAK-ON™ universal connectors. The crossover network is also new and now includes a Frequency Range switch as well as our fully adjustable attenuator. Together these provide optimum blending of the entire harmonic spectrum.

“Style Control”: Three distinct tonal ranges are provided by the Range switch:



Player Control Network™ includes 3-position switch for crossover frequency, adjustable L-Pad for blending the right amount of high frequency driver, re-settable horn protection plus standard ¼ inch and high-current SPEAK-ON locking connectors.

our time-proven, detail-enhancing and always sweet 5K (NORMAL) setting; plus the harmonic-friendly, accent-expanding snap of 4K (SHEEN) and the groove-enforcing, articulate cut of 3K (BRIGHT). These style-specific choices offer every type of player the exact high-end response to craft their tone, pure and classic. And all these precious electronics are guarded by an Instant-Reset protection circuit.

Outside, the new Tilt & Roll™ design provides hand-truck portability with rollerblade-ease. New rear glide rails save your back, your cab’s back and your car’s upholstery. See the following pages and choose your cabinet style from two finishes: Walk-about® and Vintage PowerHouse (vinyl covered with lexan corners). These cabs represent the world’s best built, best sounding, easiest to move bass enclosures ever made. But don’t believe us. **Make the comparison yourself. Then you’ll understand why it’s all about Mesa for Bass!**

TILT & ROLL™ PORTABILITY



High tech, recessed, in-line skate casters glide you to the gig on precision ball bearings.



Recessed all-metal handles gives you the grip, while heavy Lexan glide rails make loading a breeze.



Metal kick-plate further protects the back of your cab when you tilt ‘n roll.



SCOUT BASS RADIATOR™ CABINETS

*Feather Light...
.....Bottom Heavy!*

Scout Bass Radiator™ Cabinets feature a unique down-firing Passive Bass Radiator System that is driven by cutting edge Neodymium Speaker Technology, utilizing “super-strength, ultra-light”

Neodymium Magnets in place of heavy, bulky speaker magnets of the past.

This new Bass Radiating design kicks out turbo-charged bass response that is unbelievably fat, yet defined, while providing remarkable power handling capacity, all from an exceptionally light and compact cabinet!



Scout's bottom-loaded passive radiator provides huge low end!

Scout features include:

- AA Marine Grade Baltic Birch Cabinet
- Rugged Black Bronco Vinyl Covering
- Leather Corners
- Black Twisted Jute Speaker Grille
- Heavy Duty Handle
- Scout Neodymium Speaker
- Passive Bass Radiator
- Player Control Network (see below)

Now Featuring Player Control Network. Selectable 3-point Crossover (3k/4k/5k), Premium Horn Attenuator, Instant Reset Horn Protection, Speakon and 1/4" Inputs AND Outputs



Walkabout Scout™ 1x15

300 Watt • 15" Neodym Spkr
12" Passive Radiator • Adj HF Driver • 4 Ohm
(8 Ohm Available)

23-1/4in H 17-1/4in W 19-3/4in D
59.06cm H 43.82cm W 50.17cm D

43 lbs / 19.5 kg

Walkabout Scout™ 1x12

300 Watt • 12" Neodym Spkr
10" Passive Radiator • Adj HF Driver • 4 Ohm
(8 Ohm Available)

20-1/4in H 16-1/2in W 15in D
51.44cm H 41.91cm W 38.10cm D

37 lbs / 16.78 kg



POWERHOUSE CABS

FEATURES

- Choice of Black Bronco, Black Rhino or Zinc Bronco Vinyl Covering
- Choice of Silver or Black Metal Grille
- High-Impact Lexan Corners
- Tilt & Roll™ Transport with Lexan Rear Glide Rails on 6x10, 8x10, 4x12, 2x15, PH1000 (see pg. 75)
- Track-Lok™ Removable Casters (4x10, 2x12, 1x15)
- Recessed Metal Handles



Titan V-12 on 4x12

Big Block 750 on PowerHouse 1200

M-Pulse 600 on two 2x10s

Walkabout on 1x12



1x12 PowerHouse

300 Watt • PH Neo Spkr
• Adj. HF Driver • Front Ported
• 8 Ohm (no casters)

15-1/4in H 19-3/8in W 18-3/8in D
38.74cm H 49.21cm W 46.67cm D
48 lbs / 21.77 kg



2x10 PowerHouse

600 Watt • PowerHouse Spks
• Adj. HF Driver • Front Ported
• 8 Ohm (no casters)

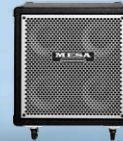
16-1/2in H 24-1/2in W 19-3/4in D
41.91cm H 62.23cm W 50.17cm D
69 lbs / 31.3 kg



1x15 PowerHouse

600 Watt • PowerHouse Spk • Adj.
HF Driver • Front Ported • 8 Ohm

19-3/8in H 24-1/2in W 19-3/4in D
49.21cm H 62.23cm W 50.17cm D
72 lbs / 32.66 kg



4x10 PowerHouse

600 Watt • PowerHouse Spks • Adj.
HF Driver • Front Ported • 8 Ohm

25-1/8in H 24-1/2in W 19-3/4in D
63.82cm H 62.23cm W 50.17cm D
96 lbs / 43.54 kg



2x12 PowerHouse

600 Watt • PH Neodymium Spkrs
• Adj. HF Driver • Front Ported
• 8 Ohm

25-1/8in H 24-1/2in W 19-3/4in D
63.82cm H 62.23cm W 50.17cm D
78 lbs / 35.38 kg

NEW Vintage PowerHouse® Cabs!

Same construction and features as our standard PowerHouse Cabinets except for cabinet finish and grille.

V

VINTAGE POWERHOUSE® CABS

FEATURES

- Choice of Black Bronco, Black Rhino or Zinc Bronco Vinyl Covering
- Black Twisted Jute Grille with Silver Piping
- High-Impact Lexan Corners
- Tilt & Roll™ Transport with Lexan Rear Glide Rails on 6x10, 8x10, 4x12, 2x15, PH1000 (see pg. 75)
- Track-Lok™ Removable Casters (4x10, 2x12, 1x15)
- Recessed Metal Handles



Walkabout on 1x15

M-Pulse 600 Head on two 2x10s

Big Block 750 Head on PowerHouse 1200

Titan V-12 Head on 4x12



2x15 PowerHouse

1200 Watt • PowerHouse Spks
• Adj. HF Driver • Front Ported
• 8 Ohm

36-3/4in H 24-1/2in W 19-3/4in D
93.35cm H 62.23cm W 50.17cm D

123 lbs / 55.79 kg



6x10 PowerHouse

900 Watt • PowerHouse Spks
• Adj. HF Driver • Front Ported
• 4 Ohm

36-3/4in H 24-1/2in W 19-3/4in D
93.35cm H 62.23cm W 50.17cm D

134 lbs / 60.78 kg



PowerHouse 1200

1000 Watt • 1 PowerHouse 15" Speaker, 4 PowerHouse 10" Spkrs
• Adj. HF Driver • Front Ported
• 4 Ohm

36-3/4in H 24-1/2in W 19-3/4in D
93.35cm H 62.23cm W 50.17cm D

137 lbs / 62.14 kg

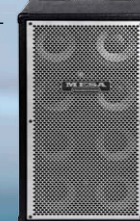


4x12 PowerHouse:

1200 Watt • PH Neodymium Spkrs
• Adj. HF Driver • Front Ported
• 4 Ohm

45-1/4in H 24-1/2in W 19-3/4in D
114.94cm H 62.23cm W 50.17cm D

136 lbs / 61.69 kg



8x10 PowerHouse

1200 Watt • PowerHouse Spks
• 1 Adj. HF Driver • Front Ported
• 4 Ohm

45-1/4in H 24-1/2in W 19-3/4in D
114.94cm H 62.23cm W 50.17cm D

173 lbs / 78.47 kg



MESA BASS ARTISTS



Hector Maldonado / Train



John Myung / Dream Theater



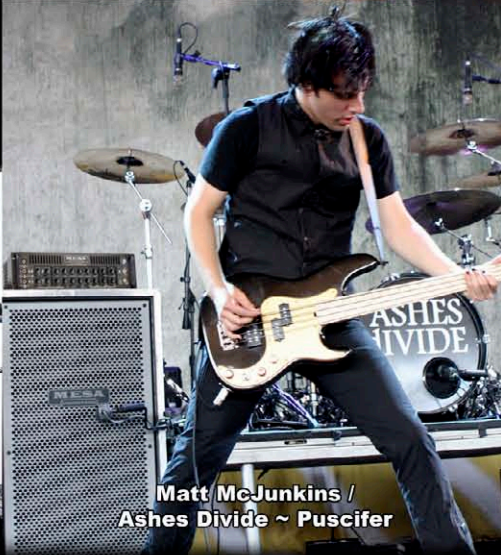
Ben Kenney / Incubus



Troy Sanders / Mastodon



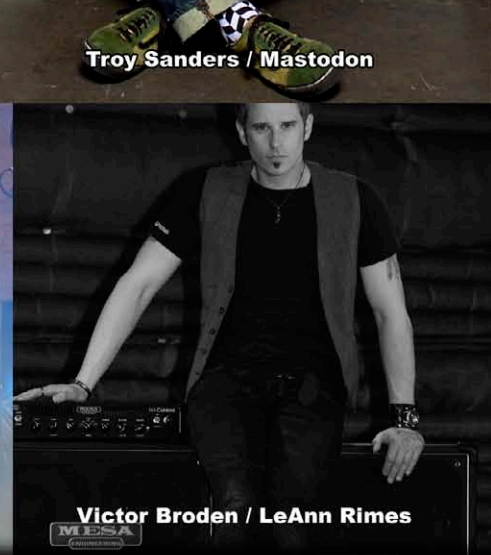
Nick Ghanbarian / Bayside



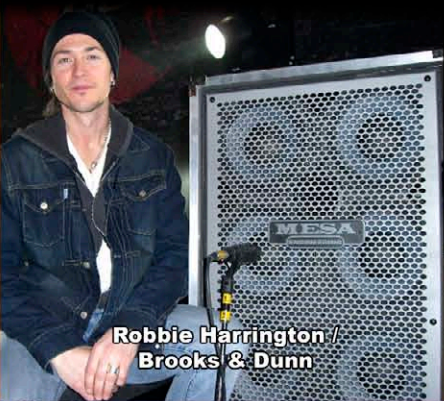
Matt McJunkins / Ashes Divide ~ Puscifer



John Campbell / Lamb of God



Victor Broden / LeAnn Rimes



Robbie Harrington / Brooks & Dunn



Dean Bernardini / Chevelle



Frank Swart / Patty Griffin ~Norah Jones



Gory Murchy / Minus The Bear



Jim Mayer / Jimmy Buffet



Scott Shriner / Weezer



Jerry Flowers / Keith Urban



Rhonda Smith / Jeff Beck



Roy Mitchell-Cardenas / Mutemath



Andrew Seward / Against Me!



Blasko / Ozzy



Rob Byus / Blake Shelton



Lige Curry / P-Funk



Jonny Ray Bartel / The Knitters



MESA/BOOGIE® CUSTOM OPTIONS

EMBOSSED LEATHERS



LEATHERS



PLEASE NOTE: Due to the limitations of process color printing, the Custom Option Samples shown here should only be used as an approximate guide.

FOR THE LATEST LIST OF AVAILABLE CUSTOM OPTIONS, PLEASE VISIT OUR CUSTOM DESIGN GALLERY AT WWW.MESABOOGIE.COM

PREMIER & PRIVATE RESERVE HARDWOODS

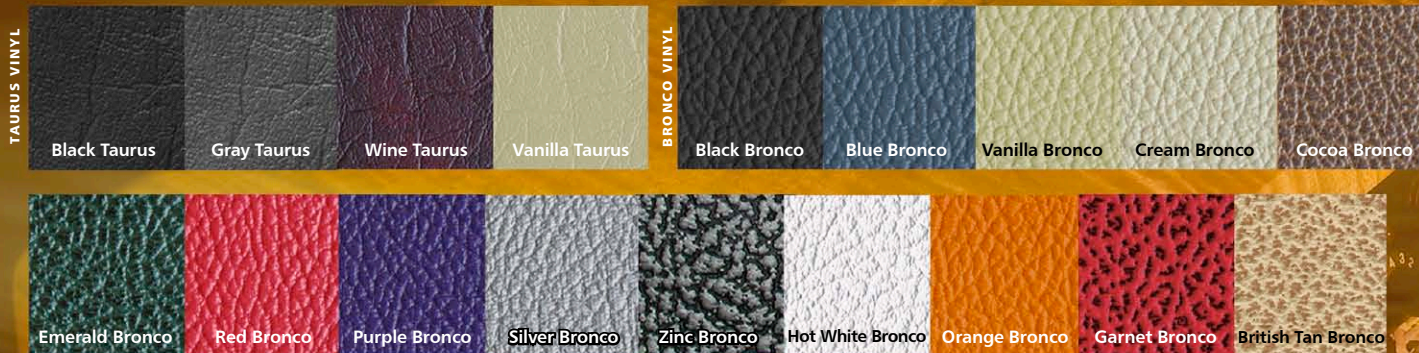


Private Reserve: Exquisite, "precious wood" grade hardwoods of various types from our private collection.

HAND STAINED FINISHES FOR MAPLE



VINYLS



GRILLE COVERINGS



DIAMOND PLATE OPTIONS



Diamond Plate Front Panel for Road King.



Black Diamond Plate Front Panel for Rectifier 50, Dual & Triple Rectifiers or Road King.

SIDE ARMOR CABS



Diamond Plate Side Armor for 4x12 Rectifier, Stiletto or Road King Cabinets. Also available in Black Diamond Plate.

IMPORTANT ADVISEMENT: Due to the unique natural character of hardwood and leather, along with variations in dye and stain lots in ALL of our Custom Finishes, we strongly recommend that you consider ordering ALL potential matching pieces at the same time to ensure a complimentary match.

PLEASE NOTE that ALL Custom Options are subject to availability and that shortages and/or changes in supply can occur. In the spirit of continual improvement, all Custom Options may be subject to change without notice. For the latest list of available Custom Options, please visit our Custom Design Gallery at www.mesaboogie.com.

PLEASE NOTE: Due to the limitations of process color printing, the Custom Option Samples shown here should only be used as an approximate guide.

MAGAZINE REVIEWS

THE LONE STAR®



"This sucker is so sonically versatile that it's like a guitar tone workstation, rather than a one-trick blues pony, as its name might imply."

"So here's the deal for cowardly lion types: The Lone Star is indeed an over-the-top sonic option box, but it can also be a plug-in-and-play machine, and however you choose to employ the Lone Star's armament, it will always be a handmade, near bulletproof, boutique-styled amp that sounds magnificent. Still scared?

Treble frequencies simply blossom into the heavens, and I couldn't find a tone that wasn't absolutely musical. The overdrive tones definitely have an old-school vibe...

Clean settings can deliver chunky mid girth and sparkling highs, and if a smidgeon of personality is missing, evoking some truly aggro spank is simply a matter of switching to EL34s. And while the Lone Star isn't designed to uncork so-called "modern rock" sounds, I was very pleased with its liquid and soaring high-gain tones—very cool for ambient stylings, detuned riffs, heavy riddims, and spasms of inspired lunacy.

The Lone Star can deliver so many incredible shades of tone that where you take the amp is totally up to you...it absolutely earns an Editors' Pick Award."

Mike Molenda, Guitar Player

THE EXPRESS™



"If there was ever a "David" in the world of combo amps, the Express 5:25 is it—this thing is a killer!"

"Anyway you look at it, the Express 5:25 comes up a winner. This amp offers a bodacious amount of features for such a small package, and its power and dynamic responsiveness make it ideal for those who need a flexible amp that can really deliver in smaller venues. I was constantly amazed by how much sound this little 1x10 combo puts out, and with its ability to power down to Champ wattage, you can readily experience the coolness of playing the "whole" amp without having to use the Master Volume controls to keep a lid on the loudness. If there was ever a "David" in the world of combo amps, the Express 5:25 is it—this thing is a killer!"

Art Thompson, Guitar Player Magazine

TRIPLE RECTIFIER®



"What a fire-breathing slab of rock hardware the Triple Recto is!"

"If imitation is the sincerest form of flattery, you know you've made it in the amp world when your flagship model starts appearing on the emulations menus of the leading digital modeling units.

Twist the selector on almost any respectable digital combo from Line 6, Johnson and others and you'll find a setting marked Recto, US hi Gain or Rectified right alongside the classic Plexi, Tweed and Class A selections. Inspired by the Mesa/Boogie Rectifier series of amps, there's little doubt that this is a modern high-gain rock sound that's forged a genre of its own, distinct from — even if descended from — the original cascading gain revolution forged by their own Mark1-IV amps.

What a fire-breathing slab of rock hardware the Triple Recto is! Just to stand before this amp cranked to near arena levels and whack out a few grinding power chords will instantly transport any believer to a higher power."

Dave Hunter, Guitar (U.K.)

DUAL RECTIFIER®



"Rarely has Guitarist been quite so impressed"

"We've taken Rectifier models apart in previous reviews to point out Mesa's commitment to class-leading design and workmanship; building up to a quality as opposed to down to a price. Suffice to say we're faced with a thing of solidity, put together with excruciating attention to detail with no visible flaws inside or out. Overall, it's flawless".

"Although the controls, modes and channels on the new Recto are nothing if not comprehensive, the whole thing is laid out so logically that getting to grips with the amp takes just minutes."

"This side of the company's range may well have its associations firmly planted at the feet of old as well as nu-metal, but the latest innovations mean it could sit as happily on the end of Knopfler's, Clapton's, Slash's or Moore's guitar leads as those of Munky or Wes Borland. We say it's worth every penny (compare it to the now-extinct Matchless DC30 at £2,700!) and advise any doubters of its range of fabulous tones to check one out urgently. Rarely has Guitarist been quite so impressed..."

Neville Marten, Guitarist (U.K.)

THE MARK FIVE™



“The ultimate compact yet powerful do-it-all amp.”

“As the original “boutique” amplifier company, Mesa/Boogie has never been about following trends, but there’s no doubt it’s started plenty. The Mark Five lands in interesting times, amid a global economic squeeze and a market awash with retro-inspired single-channel new “boutique” amps.

Is it out of step? Vehemently no: there are still many players who are looking for a fully-loaded amp that covers almost every conceivable tonal base.

Moreover, while the Mark Five is absolutely stacked with features, not one feels like a marketing gimmick or sales tool - they all have a significant effect on tone and/or functionality - gig it, record it, hell, just look at it all day.

“It’s nothing short of a remarkable engineering and tonal achievement.”

“Its sheer range of clean to dirty sounds with everything in between, is given full room to flourish with an extremely powerful EQ and versatile power options to get exactly the kind of drive, mid-range character, headroom and dynamics to suit your playing. Better still, those sounds are easier to dial in than on Marks of yore.”

Mick Taylor, *Guitarist* (U.K.)

THE ROAD KING™



“Costs thousands, sounds like millions.”

“Mesa Boogie’s most ambitious project to date has been over four years in development, raising a defiant two fingers to the digital modelling craze by cramming a number of different valve amplifiers – not models of them – into one chassis. Four channels, five different power tube combinations, valve or solid-state rectification and switchable speaker outputs. Now nobody’s done that before.”

If your Marshall stack makes your heart melt every time you plug in, and that’s the only sound you want, don’t change a damn thing.

But there are semi-pro and pro players who draw on several amps – typically a combination of Marshall, Fender, Boogie et al. – who require a different response for different playing applications. The Road King all but solves all that in one box, as much by its clever electronics as its ingenious cabinet switching facility. But look at that price – it will be out of reach for anyone who doesn’t earn well from their playing. But if you do, no other single amp will match the Road King’s versatility for classic tube sounds. That’s a bold statement indeed. Costs thousands, sounds like millions.”

Mick Taylor, *Guitar Buyer* (U.K.)

THE LONE STAR®



“This is a well-mannered ass-kicker that blows away the competition with righteous unapologetic perfection.”

...it is simply the most responsive, musical and detail-rich amplifier to wear the Mesa badge.

Channel one was absolute clean bliss at lower gain settings, allowing tones suitable for anything from spanking country to warm, three-dimensional jazz. Turning up the gain made the Lone Star crunch hard and clip like a thoroughbred. Jazz-fusion players and Texas blues hounds will be thrilled by the soft sizzle and wavelike bloom that flows so effortlessly from the phenomenal circuit and 1x12 Classic cab. The reverb is astonishing, too: its gorgeous dripping echo is precisely what Mesa fans have patiently waited to experience.

Channel two created an amazing range of alternate clean tones and filthy-cool punchy distortion flavors without the drive active. (Somebody tell Keith Richards that his amp is ready!) With drive switched into the circuit and the drive control dialed up, the Lone Star displayed a high-gain mood swing worthy of a pregnant rattlesnake. With everything but the master and presence dimmed, channel two delivered feedback in pitch, never stopped sustaining and never lost its definition, dynamics or touch sensitivity. Truly remarkable.”

Eric Kirkland, *Guitar World*

THE ELECTRA DYNE™



“...an amp that Stevie and Jimi certainly would have adored.”

“When it comes to tone and features, the Electra Dyne may be the black sheep of the Mesa/Boogie family, but every rocker knows that black is always in style.

Don’t let the streamlined single-channel styling fool you—this amp is as versatile and gigworthy as any other Boogie, but it greatly simplifies the process of dialing in the tones and performance characteristics you want and love.

“The Electra Dyne operates similarly to a single-channel amp, but it still manages to deliver all the clean, overdrive and distortion tones most guitarists need to get through a gig...”

“the front panel offers the most simple and elegant control array ever found on a Mesa/Boogie amp model.”

“If you’ve always admired the versatility of a Boogie amp but prefer classic vintage-style clean, overdrive and distortion tones, the Electra Dyne may be the amp you’ve been waiting for.”

Chris Gill, *Guitar World*

MORE MAGAZINE REVIEWS

STILETTO® DEUCE/TRIDENT



"...you can easily conjure Clapton's Blues Breakers snarl, Hendrix's psychedelic screams, Gibbons' grind, and many other fabled Britamp textures.."

"...In fact, it was easy for me to clone the sound of both a '74 50-watt Marshall non-master head and an Orange Rockerverb 100. The Stiletto would be impressive if they had only this one channel and Mode, but we're just getting started.

Channel 1's Fat Clean setting substitutes a completely re-voiced first gain stage that can make the skinniest-sounding Tele bridge pickup as plump as a Christmas goose. The Crunch position adds another preamp gain stage to closely approximate a post-1975 master-volume Marshall model 2203/4's higher-gain circuitry. This mode sounded wickedly bright with a vintage-style Strat, but possessed just the right amount of expressive top-end bite to make a humbucker-equipped PRS McCarty sound simultaneously sweet and vicious.

More modern tones await those who dare to explore the higher-gain realms of Channel 2"

Terry Buddingh, *Guitar Player Magazine*

LONE STAR® SPECIAL



"The Lone Star Special is an exceptionally sweet-sounding amp that covers all frequency ranges."

"To see what the LS Special had to offer, we used our favorite 1972 Fender Stratocaster, a '59 Fender Esquire, and a '79 Ibanez Artist with humbuckers.

Starting with the Ibanez and the amp's first channel on the 30-watt output setting (set to clean with the master volume and output level controls turned up, and gain down), we immediately began to grin as we were greeted with a full, fat punch that was extremely responsive with a sweet high-end typical of EL84 class A circuits. Low-end was plentiful and tight, and could be pushed hard to the point of overbearing. Every pickup position sounded very nice, and as we pushed the gain, we got a nice breakup for blues and light rock. Pushing the gain all the way and backing down the master volumes also produced nice gain, albeit in smaller quantities. We switched to the lower wattage settings and naturally lost a bit of punch and clarity, but the amp never stopped producing great tone, even at reduced volume. And the Solo preset works better if the output level is set lower than the solo volume; this is a great feature."

Vintage Guitar Magazine

STILETTO® DEUCE



"...do yourself a favour and go listen to this... Immense volume, balls, grind and punch are just four reasons why you won't believe your ears."

"And by god is it versatile. For all its rock bravado, the 'tight clean' mode in channel one, and 'fat clean' for that matter, treat a Strat to some funky, high-headroom tones that even with the Recto 412 sound breathy. Increase the gain and we're into vintage-style break up that you can tame with the powerful presence control, before hitting channel one's 'crunch' mode to send things really Hendrix. Things get very biting, so again, judicious use of treble and presence is advised.

Staying with the channel one 'crunch' mode, there's enough gain, driven by a bridge 'bucker, to get way past cooking Marshall Plexi or even JCM800 territory. Like the 'pushed' mode in the 50-watt Single Rectifier head, this is ballsy, fat stuff, perfect for classic AC/DC-type rhythm, through Page and Cream-era Clapton leads, and on to more modern Brit voices as you crank the gain and maybe tame the mids. Speaking personally, I could live with this channel alone."

Mick Taylor, *Guitar Buyer Magazine*

STILETTO® DEUCE/TRIDENT



"The extremely versatile six-mode Stiletto casts a lush harmonic haze over the classic EL34 tones while punching into a deviant new world of defiant British manners."

"...Channel 1's Crunch mode was simply nasty and raw, with an old-school delivery like a smack in the face. Using the gain and presence controls primarily, I was able to hone the tone to a razor-sharp edge or smooth it for a blunt and crushing attack.

Channel 2's Crunch mode was the first stop on my voyage through high-gain territory. It's thicker than channel 1's Crunch mode, with a wider voice and a more commanding attitude. Next, I pumped the Tite Gain mode with my EMG-loaded custom Charvel. Its radical EL34 tone had all the cocky attitude of a back-alley London fighter, cutting through the mix with low midrange brilliance and snarling presence.

Fluid Drive mode brought all of the Stiletto's gain to bear. A combination of violent distortion and demonic overtones, it displayed none of the brash high end associated with EL34s. While the tones were essentially identical from both amps, the higher power Trident gets my vote for its immense headroom, brick-busting bass and extreme energy."

Eric Kirkland, *Guitar World Magazine*

WALKABOUT SCOUT™



"It's shocking how much bass the tiny box emits."

"The Scout is seriously bottom heavy. It's shocking how much bass the tiny box emits. Even with the onboard EQ flat, the Scout's bountiful low end is extreme. The mids have a pleasing, vocal quality. On fingerstyle funk tunes with an F-Bass BN5 or '78 Fender Precision Bass, I appreciated the Scout's solid punch and pliable dynamic sensitivity. The preamp behaves like more tube-filled designs: its musical and responsive, with a pleasant bit of overdrive when pushed to its limits. The tweeter doesn't "spit" like some; it's not abrasive or unpleasant. Adding the optional 8? extension cab (\$499 list), ups the Scout's power output and moves more air. The result? Enough volume, headroom, and booty to fill even medium-sized clubs.

The Scout works particularly well with upright. Not only does its size lend itself to the small-car-having, subway-taking upright crowd, but its low-end girth is a great match for the doghouse. With my pre-war German plywood, equipped with a Fishman Full Circle pickup, I really began to appreciate the Scout's tone sculptability. I was able to reduce feedback and howl to nil with the broad-ranged semi-parametric EQ.

Mesa's WalkAbout Scout blends timeless, booty-ful tone with contemporary innovations that save weight."

Bass Player Magazine

BIG BLOCK 750™



"Frankly, the Big Block's overdrive kicks ass. It's obvious Mesa knows distortion for guitar...with the Big Block, Mesa's engineers prove themselves bass overdrive experts as well. The circuit is phenomenally tight, controlled, precise, and vicious."

"To add a pit bull to its kennel, Mesa dreamed up the Big Block 750, which compared to its siblings offers more aggressive midrange voicing, tube distortion, a bigger power amp, and a more straightforward control layout. Though Mesa admits that the Big Block was designed for a strong rock voice, the company also boasts of the Big Block's style-spanning tone.

With as close to a flat setting as possible, the Mesa's strong midrange voice and rich, dynamically sensitive attack seemed ideally suited to rock or any style that requires big punch. The Big Block preamp's plush, tubey feel is anchored by a quick power section that provides a palpable feeling of headroom. The shelving BASS and TREBLE EQ filters were powerful and musical, resulting in an intuitive tweaking experience that paid big sonic dividends...the Big Block offered a wide variety of onstage tones. It provided the hi-fi clarity I needed for a fusion trio gig, but it also doled out seriously greasy funk at a big outdoor festival."

Jonathan Herrera, Bass Player Magazine

LONE STAR® SPECIAL



"...the very definition of a giant killer. Whether you'll be using it for atmospheric surgical strikes in the studio or at hot-and-bothered live club gigs, the Special will indeed deliver."

"Most large Class A amps actually shift to Class A/B at some point in their output; this results in a sound that is cool in its own right but that lacks the single-tube magic. Leave it to Randall Smith at Mesa/Boogie, then, to get both tones into one circuit, with the Lone Star Special—a fresh breath of Class A air capable of leaping out of the corners into which other Class A amps paint themselves.

In five-watt, or single-tubed mode, the Special nailed classic Class A response, feeling at once greasy, spongy, and sparkly. And when I raised the gain and dug in with my pick, I was rewarded with an electrode-drenched edge of distortion. At two tubes (15 watts) I found a low-rent blues tone; at four tubes (30 watts), the jangly sounds of British Invasion pop. Even that creamy Boogie lead tone BASS could be dialed in—with channel 2's drive set to "thicker." In short, this is easily the most versatile Class A amp I've ever played through.

For this, and for breaking out of the vintage ghetto in which so many Class A amps are confined, the Special earns our "1 Award."

Douglas Baldwin, Guitar One Magazine

Many thanks to the talented players worldwide and the publications who support them, who have reviewed our amplifiers over the last 38 years and found golden tone. Your praise is sincerely appreciated by the entire Mesa/Boogie Family.



MESA™ VACUUM TUBES

Inside every Mesa™ Amplifier is a happy family of electron tubes, basking in the warmth of their musical glow.

You know by now how fanatical we are about the components we use, and nowhere is this obsession more important than in our tubes. We've learned a lot working closely with the world's leading tube factories for nearly forty years. We've seen a lot of changes and sadly, we've watched some of our own best efforts disappear into history—gone but not forgotten, as the old plants shut down.

Yet there is rejoicing in Tube Town as our supplies and quality levels have reached great new heights with a solid commitment by the makers for the future.

Our high-gain, low-noise 12AX7 has a balanced, shimmering sound and is the result of countless revisions and evaluations. It overcomes the dull, rolled-off top end of its "garden variety" brethren

yet avoids sounding hard or harsh. This tube is a major achievement for tone and reliability and is vital to your amp's performance. We won't use anything else.

Then there's the big old fragile "Coke Bottle" 5U4. These tubes may look cosmic but they're better suited to "outer space" than inside a Rectifier® Head. (where the vacuum of "outer space" would enable these old tubes to work even with broken glass!) Our persistence has paid off and they've recently been replaced by a terrific upgrade, the same-sounding but vastly stronger 5U4GB.

Our mighty, new 6L6 power tube (STR 440) is close in sound and construction to the great old Sylvania STR 415s we developed thirty years ago. It's tight,

bold and big sounding and easily able to handle the harsh environment of rock guitar where blasting into major saturation is all part of a night's work. Everyone wants reliability --especially us, and we work hard to achieve it. We're

pained more than you know when we hear of an amp going down ...even though it's most likely just a tube failure. That's like a

flat tire on a car, disappointing and annoying for sure but not a cause for despair. Tubes are like light bulbs. And like light bulbs, they're easy enough to replace that you can do it yourself.

After all, you don't take your house to an electrician, and you don't need to take your Boogie to a repairman to replace a tube. We've made tube changes really fool proof by eliminating the need to set the bias. We've already done it when your amp was built, by wiring in just the right precision resistors that permanently eliminate the need for adjustment. For more information on our biasing method, or to order replacement tubes, please see our web site.

Yeah, we're picky. High performance instruments require high performance parts. And even though these tubes have been made especially for us, they're not finished yet. If they're destined for the Home of Tone® they can expect to be challenged by ROBOTUBE™, our in-house state-of-the-art tube tester. Precision data generated during Robotube's seven-part testing sequence identifies matched pairs and can even predict tube life. This information

is combined in memory and later printed out for each tube along with an individual tube label. But there are still some factors of a tube's performance that only a human

with a hammer can properly analyze. After passing tests for gain, noise, heater current, warm-up time, pulse response and more, the automated sequence pauses for the dreaded Hammer Test.

Weak tubes cringe

and try to run away. The strong survive and shout "Bring it ON!". Administered by Humans, the Hammer Test is just what it sounds like. Each tube is bashed repeatedly and checked for reliability under severe shock and vibration ...enough to duplicate your amp falling off a six foot stage at full volume, three or four times! Man (or Woman) and Machine, working together, make the Mesa difference. Compare our tube guarantee: Six months under heavy-duty use. That's twice as long as most. You may find tubes that cost more, but if they worked any better, we'd be using them!



Every tube gets the human hammer test under operating conditions emulating the real life rigours of shock and vibration on the road.



Supplies are better than ever and Robotube ensures you get only the best tubes in your amp!

TEST

1

2

3

4

5

6

7

C/P/F test
 GAS test
 Istatic, mA
 Idynamic, mA
 Mic. test
 Ifil, mA
 Group

PASS	PASS	PASS	PASS	PASS	PASS	PASS	PASS
PASS	PASS	PASS	PASS	PASS	PASS	PASS	PASS
48.0	48.9	48.8	52.3	48.2	50.9	48.6	48.6
49.0	49.9	49.7	53.3	49.2	52.1	49.6	49.6
SHORT	PASS	PASS	PASS	PASS	PASS	PASS	PASS
FAIL	918.0	918.0	922.9	922.9	908.2	922.9	922.9
GRN	GRN	GRN	GRY	GRN	GRN	GRN	GRN

Robotube™

Our State of the Art Tube Tester

With the brains of a computer and the ears of a musician, Robotube runs a battery of seven exacting tests on each power tube and analyzes performance so thoroughly it can even predict the tube's lifetime. Designed by Mesa Engineering and built for us by an aerospace firm, Robotube is a one-of-a-kind machine and easily the most modern and powerful in the industry.

Robotube on the Job: ▶
 Here in this test, Tube #1 arcs out under simulated operating conditions. The short is detected by Robotube and this tube is tagged for removal, making sure this type of failure won't happen to you on the gig.





TUBE REFERENCE GUIDE

MESA Matched & Tested – Our Premium Quality Guarantee
We start by specifying and selecting only the finest tubes available from around the world. We then test and match these tube, while under the stress of actual operating condi-

tions, to the tightest, most demanding specifications in our industry with the use of our proprietary aerospace designed tube analysis system called Robotube. We accept only the “finest of the finest” and back them with the best warranty

in the business for a minimum of six months! Install with the confidence of guaranteed premium performance from the worlds leading designer of custom, handcrafted amplifiers, MESA/Boogie® Ltd.

Tube Model	Description	Where Used
6L6 STR-440	The 440 is our very best overall 6L6 - It is a premium grade, US equivalent and our tube of choice in the production of all new Mesa 6L6 powered models - Remarkable bass definition, articulate mids and shimmering highs keep every note amazingly intelligible, with a smooth, creamy character - Premium structural quality provides exceptional consistency and reliability - Rivals NOS (New Old Stock) durability and sonic character - Amazing for all styles of music	Stock in: Express 5:50, Rectifier 50, Rect-O-Verb, Dual Rec, Triple Rec, Roadster, Road King, Mark I, Mark IV, Lone Star, 2:50, 2:90, Recto 2:100 & Bass 400+
5881 STR-425	Our 425 is a Russian military grade 6L6 that was designed with an emphasis on rugged durability and consistency, capable of handling high voltage requirements - It produces a thick, rich tone with tapered highs that lends itself to styles of jazz, fusion, some blues or any style where tapered highs and a full round tone are desired - If you find your amp to be too bright with standard 6L6's, the 5881 may be your passion	Substitute in: Express 5:50, Rectifier 50, Rect-O-Verb, Dual Rec, Triple Rec, Roadster, Road King, Mark I, Mark IV, Lone Star, 2:50, 2:90, Recto 2:100 & Bass 400+
6V6 STR-417	Our 417 is the little brother to the 6L6 and it is all about classic American tube tone from yesteryear - Extremely sweet and bubbly with a beautifully deep bass and spacious shimmering highs, this tube defines vintage “Deluxe” styled tone and is a great substitute in the Mark I, Mark IV & Lone Star when used with their “Tweed” Switch feature - Please see the amplifier owner’s manual for correct use of this tube	Substitute in: Mark I, Mark IV & Lone Star
EL-34 STR-447	The 447 is our very best overall EL-34 - It is a premium grade, NOS (New Old Stock) equivalent and our tube of choice in the production of all new Mesa EL-34 powered models - It has a traditional EL-34 tone & feel that is very urgent and aggressive and is an excellent choice for all styles of gain, especially classic rock, alternative rock & metal - This tube is true to the crown with focused low end, crushing mid range crunch and crystal-like highs - This is one of our favorites for authentic British tone - Excellent structural quality provides exceptional consistency and reliability	Stock in: Road King, Stiletto Ace, Stiletto Deuce, Stiletto Trident - Substitute in: Rectifier 50, Rect-O-Verb, Dual Rec, Triple Rec, Roadster, Mark IV (outside sockets only), Lone Star, 2:50 & Recto 2:100
EL34 STR-450	Our 450 is an actual German made, “A” grade NOS (New Old Stock) Siemens EL-34 - This legendary European EL-34 is known for its unsurpassed “bell-tone” clarity and touch sensitive sustain & articulation - Premier German engineering provides unsurpassed structural quality that makes this one of the most toneful, consistent and reliable EL-34's you can buy - This is a final chance to own a real authentic EL-34 classic - Quantities are subject to final availability	Substitute in: Rectifier 50, Rect-O-Verb, Dual Rec, Triple Rec, Road King, Roadster, Stiletto Ace, Stiletto Deuce, Stiletto Trident, Mark IV (outside sockets only), Lone Star, 2:50 & Recto 2:100
EL84 / 6BQ5	The EL-84 is the little brother to the EL-34 and is the classic European designed tube that lead the British invasion - Our EL-84 is tight and aggressive, yet smooth and warm, with an amazing chiming mid and top end - Brilliant focus with a frequency response that always brings your guitar to the front of the mix - This tube is true to its classic roots and is extremely consistent and reliable	Stock in: Express 5:25, Lone Star Special & 20:20
12AX7 / 7025 / ECC83	Our 12AX7 preamp tubes provide the maximum level of high gain output and overall tonal quality with unsurpassed consistency and reliability - They possess a smooth and balanced response across the tonal spectrum and are extremely lively, open and expressive	Stock preamp tube for all MESA/Boogie Guitar & Bass Amps, Preamps & Power Amps
SPAX7A	Our SPAX7 preamp tubes are a premium grade substitute for any 12AX7 positions - They are a “Special Requirement Preamp Tube” that possess an even higher standard of overall performance, due to their incredibly low sensitivity to microphonic noise - This is the ultimate preamp tube to use in all critical gain stage positions - It is the absolute best of the best!	Stock preamp tube in select, critical stages of MESA/Boogie Guitar & Bass Amps, Preamps & Power Amps - Substitute for all MESA/Boogie Guitar & Bass Amps, Preamps & Power Amps
12AT7 / ECC81	Our 12AT7 is a classic low gain preamp tube, most often used as a reverb driver and/or phase inverter in older amplifiers - It is used as a reverb driver in older MESA/Boogie designs, such as the Studio Preamp and some Mark Series amplifiers - It is also currently used in our Mark I Re-Issue Amplifier	Stock use as reverb driver tube in Mark I reissue - Not currently used in any other MESA/Boogie amplifiers but offered for use in other manufacturers’ amplifiers
5AR4 / GZ34	Our 5AR4 rectifier tube produces a vintage feel with light to mild “sag” - While it produces more “sag” than Silicon Diodes, it is the least “saggy” of our tube rectifier offerings (The Rectifier is part of the Power Supply and its purpose is to convert AC into DC)	Not currently used in any MESA/Boogie amplifiers but offered for use in other manufacturers’ amplifiers
5Y3	Our 5Y3 is a true, authentic 5Y3 NOS (New Old Stock) equivalent, modeled after the original Phillips 5Y3 and is built to our exacting specification, especially for the Lone Star Special - This tube produces a sultry vintage sag, creating a silky, smooth feel on the strings and provides the most sag of all of our rectifier tubes	Stock in: Lone Star Special
5U4G	Our 5U4G rectifier tube is a classic 1930’s “Coke Bottle” design - It produces a flexible, elastic feel that is a bit more controlled and slightly less “saggy” than our new 5U4GB - It has a nice spongy feel but has moderate life expectancy and reliability compared to our new 5U4GB - Due to its tall “Coke Bottle” design, this tube may not fit in all amplifiers - Please confirm the height between the amp chassis and the cabinet before recommending this tube (The Rectifier is part of the Power Supply and its purpose is to convert AC into DC)	Substitute in: Dual Rectifier, Triple Rectifier, Roadster, Road King, Stiletto Ace, Stiletto Deuce, Stiletto Trident & Lone Star
5U4GB	The 5U4GB rectifier tube is our very best overall 5U4 and our tube of choice in the production of all new Mesa amps featuring this tube - Based upon classic 1950’s technology, the 5U4GB is a new and vastly improved 5U4 design that is extremely reliable and consistent, as well as much more compact - It is basically the size of a 6L6 power tube, so please take special care to install them in the correct tube position(s), especially when replacing 6L6's at the same time - This tube produces a “traditional vintage sag” with the most elastic and compressed feel of the two 5U4's that we offer - Amazing feel and exceptional overall quality make this our factory favorite	Stock in: Dual Rectifier, Triple Rectifier, Roadster, Road King, Stiletto Ace, Stiletto Deuce, Stiletto Trident & Lone Star

Model / Format / Speaker	Chan.	Modes	Power Section & Wattage(s)	Power Device	Styles / Gain Voicing	Standard Footswitch Functions
Express 5:25 Short Head (19")	Two	Four	Duo-Class - 5 Watts Class A or 25 Watts Class A/B	2xEL84	All Styles - Clean, Medium Gain & High Gain	Channel 1&2, Reverb & Variable Contour
Express 5:25 Rackmount Head	Two	Four	Duo-Class - 5 Watts Class A or 25 Watts Class A/B	2xEL84	All Styles - Clean, Medium Gain & High Gain	Channel 1&2, Reverb & Variable Contour
Express 5:25 1x10 Combo w/E50	Two	Four	Duo-Class - 5 Watts Class A or 25 Watts Class A/B	2xEL84	All Styles - Clean, Medium Gain & High Gain	Channel 1&2, Reverb & Variable Contour
Express 5:25 1x12 Combo w/V50	Two	Four	Duo-Class - 5 Watts Class A or 25 Watts Class A/B	2xEL84	All Styles - Clean, Medium Gain & High Gain	Channel 1&2, Reverb & Variable Contour
Express 5:50 Medium Head (22 7/8")	Two	Four	Duo-Class - 5 Watts Class A or 50 Watts Class A/B	2x6L6	All Styles - Clean, Medium Gain & High Gain	Channel 1&2, Reverb & Variable Contour
Express 5:50 Long Head (26 3/4")	Two	Four	Duo-Class - 5 Watts Class A or 50 Watts Class A/B	2x6L6	All Styles - Clean, Medium Gain & High Gain	Channel 1&2, Reverb & Variable Contour
Express 5:50 1x12 Combo w/C90	Two	Four	Duo-Class - 5 Watts Class A or 50 Watts Class A/B	2x6L6	All Styles - Clean, Medium Gain & High Gain	Channel 1&2, Reverb & Variable Contour
Express 5:50 2x12 Combo w/C90's	Two	Four	Duo-Class - 5 Watts Class A or 50 Watts Class A/B	2x6L6	All Styles - Clean, Medium Gain & High Gain	Channel 1&2, Reverb & Variable Contour
Single Rectifier 50 Series 2 Head (25 1/2")	Two	Five	Class A/B - 50 Watts	2x6L6 (or EL-34)	Modern Styles - Clean, Crunch & High Gain	Channel 1, 2 & Solo
Recto-Verb Series 2 Head (26 7/8")	Two	Five	Class A/B - 50 Watts	2x6L6 (or EL-34)	Modern Styles - Clean, Crunch & High Gain	Channel 1, 2, Solo & Reverb
Recto-Verb Series 2 1x12 3/4-Back Combo w/C90	Two	Five	Class A/B - 50 Watts	2x6L6 (or EL-34)	Modern Styles - Clean, Crunch & High Gain	Channel 1, 2, Solo & Reverb
Dual Rectifier Head (25 1/2")	Three	Eight	Class A/B - 100 Watts	4x6L6 (or EL-34)	Modern Styles - Clean, Crunch & High Gain	Channel 1, 2, 3, Solo & FX Loop, Tuner Out w/ mute
Triple Rectifier Head (25 1/2")	Three	Eight	Class A/B - 150 Watts	6x6L6 (or EL-34)	Modern Styles - Clean, Crunch & High Gain	Channel 1, 2, 3, Solo & FX Loop, Tuner Out w/ mute
Roadster Head (25 5/8")	Four	Twelve	Class A/B Channel Assignable Multi-Watt - 50 or 100 Watts	4x6L6 (or EL-34)	All Styles - Clean, Medium Gain & High Gain	Channel 1, 2, 3, 4, Reverb, Mute (tune), FX Loop & Solo
Roadster 1x12 Closed Back Combo w/V30 (26 3/4")	Four	Twelve	Class A/B Channel Assignable Multi-Watt - 50 or 100 Watts	4x6L6 (or EL-34)	All Styles - Clean, Medium Gain & High Gain	Channel 1, 2, 3, 4, Reverb, Mute (tune), FX Loop & Solo
Roadster 2x12 Closed Back Combo w/V30's (26 3/4")	Four	Twelve	Class A/B Channel Assignable Multi-Watt - 50 or 100 Watts	4x6L6 (or EL-34)	All Styles - Clean, Medium Gain & High Gain	Channel 1, 2, 3, 4, Reverb, Mute (tune), FX Loop & Solo
Road King II Head (27 3/4")	Four	Twelve	A/B Progressive Linkage w/Ch. Asgn. Multi-Watt - 50/100/120	2xEL34 & 4x 6L6	All Styles - Clean, Medium Gain & High Gain	Channel 1, 2, 3, 4, Solo, Reverb, Mute (tune), Loop 1 & 2
Road King II 2x12 Combo w/90's (28 1/2")	Four	Twelve	A/B Progressive Linkage w/Ch. Asgn. Multi-Watt - 50/100/120	2xEL34 & 4x 6L6	All Styles - Clean, Medium Gain & High Gain	Channel 1, 2, 3, 4, Solo, Reverb, Mute (tune), Loop 1 & 2
Stiletto Ace Head (26 3/4")	Two	Six	Class A/B - 50 Watts	2xEL34	All Styles - Clean, Classic Crunch & High Gain	Channel 1, 2 & Solo
Stiletto Ace 1x12 Closed Back Combo w/V30	Two	Six	Class A/B - 50 Watts	2xEL34	All Styles - Clean, Classic Crunch & High Gain	Channel 1, 2 & Solo
Stiletto Ace 2x12 Closed Back Combo w/V30	Two	Six	Class A/B - 50 Watts	2xEL34	All Styles - Clean, Classic Crunch & High Gain	Channel 1, 2 & Solo
Stiletto Deuce Stage II Solo Head (25 1/2")	Two	Six	Class A/B Channel Assignable Multi-Watt - 50 or 100 Watts	4xEL34	Classic & Modern Styles - Clean, Crunch & High Gain	Channel 1, 2 & Solo
Electra Dyne Simul-Class 45/90 Head (TBA)	One	Three	Simul-Class - 45 Watts Class A/B or 90 Watts Simul-Class	4x6L6 (or EL-34)	Classic Styles - Clean, Blues & Classic High Gain	Clean/Vintage & Vintage High/Low
Electra Dyne Simul-Class 45/90 Rackmount Head (TBA)	One	Three	Simul-Class - 45 Watts Class A/B or 90 Watts Simul-Class	4x6L6 (or EL-34)	Classic Styles - Clean, Blues & Classic High Gain	Clean/Vintage & Vintage High/Low
Electra Dyne Simul-Class 45/90 1x12 Combo w/C90 (TBA)	One	Three	Simul-Class - 45 Watts Class A/B or 90 Watts Simul-Class	4x6L6 (or EL-34)	Classic Styles - Clean, Blues & Classic High Gain	Clean/Vintage & Vintage High/Low
Electra Dyne Simul-Class 45/90 2x12 Combo w/V30's (TBA)	One	Three	Simul-Class - 45 Watts Class A/B or 90 Watts Simul-Class	4x6L6 (or EL-34)	Classic Styles - Clean, Blues & Classic High Gain	Clean/Vintage & Vintage High/Low
Lone Star Special Head (22 7/8")	Two	Four	Pure Class A Channel Assignable Multi-Watt - 5, 15 or 30 Watts	4xEL-84	Classic Styles - Clean, Blues & Classic High Gain	Channel 1, 2 & Solo
Lone Star Special Rackmount Head	Two	Four	Pure Class A Channel Assignable Multi-Watt - 5, 15 or 30 Watts	4xEL-84	Classic Styles - Clean, Blues & Classic High Gain	Channel 1, 2 & Solo
Lone Star Special 1x12 Combo (22 7/8") w/C90	Two	Four	Pure Class A Channel Assignable Multi-Watt - 5, 15 or 30 Watts	4xEL-84	Classic Styles - Clean, Blues & Classic High Gain	Channel 1, 2 & Solo
Lone Star Special 2x12 Combo w/C90's	Two	Four	Pure Class A Channel Assignable Multi-Watt - 5, 15 or 30 Watts	4xEL-84	Classic Styles - Clean, Blues & Classic High Gain	Channel 1, 2 & Solo
Lone Star Special 4x10 Combo w/Jensen & Eminence	Two	Four	Pure Class A Channel Assignable Multi-Watt - 5, 15 or 30 Watts	4xEL-84	Classic Styles - Clean, Blues & Classic High Gain	Channel 1, 2 & Solo
Lone Star Head (26 7/8")	Two	Four	Duo-Class w/Ch. Asgn. Multi-Watt - 10 (Class A) / 50 or 100 (AB)	4x6L6 (or EL-34)	Classic Styles - Clean, Blues & Classic High Gain	Channel 1, 2 & Solo
Lone Star Rackmount Head	Two	Four	Duo-Class w/Ch. Asgn. Multi-Watt - 10 (Class A) / 50 or 100 (AB)	4x6L6 (or EL-34)	Classic Styles - Clean, Blues & Classic High Gain	Channel 1, 2 & Solo
Lone Star 1x12 Combo (26 7/8") w/C90's	Two	Four	Duo-Class w/Ch. Asgn. Multi-Watt - 10 (Class A) / 50 or 100 (AB)	4x6L6 (or EL-34)	Classic Styles - Clean, Blues & Classic High Gain	Channel 1, 2 & Solo
Lone Star 2x12 Combo w/C90's	Two	Four	Duo-Class w/Ch. Asgn. Multi-Watt - 10 (Class A) / 50 or 100 (AB)	4x6L6 (or EL-34)	Classic Styles - Clean, Blues & Classic High Gain	Channel 1, 2 & Solo
Lone Star 4x10 Combo w/Jensen & Eminence	Two	Four	Duo-Class w/Ch. Asgn. Multi-Watt - 10 (Class A) / 50 or 100 (AB)	4x6L6 (or EL-34)	Classic Styles - Clean, Blues & Classic High Gain	Channel 1, 2 & Solo
Mark V Medium Head (22 7/8")	Three	Nine	Simul/Duo Class w/Ch. Asgn. Multi-Watt - 10 (A) / 45 (A/B) or 90 (Simul)	4x6L6 (or EL-34)	All Styles - Clean, Medium Gain & High Gain	Channel 1, 2, 3, Solo, Reverb, FX Loop, EQ & Tuner Mute
Mark V 1x12 Combo w/C90	Three	Nine	Simul/Duo Class w/Ch. Asgn. Multi-Watt - 10 (A) / 45 (A/B) or 90 (Simul)	4x6L6 (or EL-34)	All Styles - Clean, Medium Gain & High Gain	Channel 1, 2, 3, Solo, Reverb, FX Loop, EQ & Tuner Mute
Rectifier Recording Pre-Amp - 2 Rack Spaces	Two	Six	N/A	6x12AX7	All Styles - Clean, Medium Gain & High Gain	Channel 1, 2 & Solo/Vintage
TransAtlantic TA-15	Two	Five	Duo-Class w/Ch. Asgn. Multi-Watt - 5 (Class A) / 15 or 25 (Dyna Watt)	2xEL-84-4x12AX7	All Styles - Clean, Medium Gain & High Gain	Channel 1, 2
TriAxis Pre-Amp - 1 Rack Space	Ninety	Eight	N/A	5x12AX7	All Styles - Clean, Medium Gain & High Gain	Full MIDI Implementation & Continuous Control
20/20 Power Amp - 1 Rack Space	N/A	N/A	Dyna-Watt - 20 Watts per Channel	4xEL84	All Styles - Tight Lows, Rich Mids, Chiming Highs	N/A
Stereo 2:Fifty Power Amp - 2 Rack Spaces	N/A	N/A	Class A/B - 50 Watts per Channel	4x6L6 (or EL-34)	All Styles - Fat Lows, Punchy Mids, Sparkling Highs	N/A
Simul-Class 2:Ninety Power Amp - 2 Rack Spaces	N/A	Four	Simul-Class - 45 or 90 Watts per Channel	8x6L6	All Styles - Juicy Lows, Lush Mids, Shimmering Highs	N/A
Recto Stereo 2:One Hundred Power Amp - 2 Rack Spaces	N/A	Two	Class A/B - 100 Watts per Channel	8x6L6 (or EL-34)	All Styles - Bold Lows, Articulate Mids, Spanking Highs	N/A
WalkAbout Compact Bass Amp - Metal Chassis	One	One	Simul-State - 300 Watts @ 4 Ohms (165 @ 8)	6xMos-Fet	All Styles - Exceptional Tone Shaping, Fidelity & Power	N/A
WalkAbout Bass Head - Retro Styled Head Case	One	One	Simul-State - 300 Watts @ 4 Ohms (165 @ 8)	6xMos-Fet	All Styles - Exceptional Tone Shaping, Fidelity & Power	N/A
WalkAbout Scout 1x12 Bass Combo w/Scout Neodym	One	One	Simul-State - 300 Watts @ 4 Ohms (165 @ 8)	6xMos-Fet	All Styles - Neodym Speaker Tech. w/Passive Bass Radiator	N/A
WalkAbout Scout 1x15 Bass Combo w/Scout Neodym	One	One	Simul-State - 300 Watts @ 4 Ohms (165 @ 8)	6xMos-Fet	All Styles - Neodym Speaker Tech. w/Passive Bass Radiator	N/A
M3 Carbine Rackmount Head - 2 Rack Spaces	One	One	Trans-Class - 300 Watts @ 4 Ohms (165 @ 8)	8xMos-Fet	All Styles - Perfect Bass Tone Simplified - Amazing Power, Clarity & Attack	N/A
M3 Carbine Head - Retro Styled Head Case	One	One	Trans-Class - 300 Watts @ 4 Ohms (165 @ 8)	8xMos-Fet	All Styles - Extraordinary Tone, Power & Performance Versatility Simplified	N/A
M3 Carbine 1x12 Bass Combo w/PowerHouse Neodym	One	One	Trans-Class - 300 Watts @ 4 Ohms (165 @ 8)	8xMos-Fet	All Styles - Extraordinary Tone, Power & Performance Versatility Simplified	N/A
M6 Carbine Rackmount Head - 2 Rack Spaces	One	Five	Trans-Class - 600 Watts @ 4 or 2 Ohms (320 @ 8)	8xMos-Fet	All Styles - Perfect Bass Tone Simplified - Amazing Power, Clarity & Attack	N/A
M6 Carbine Head - Retro Styled Head Case	One	Five	Trans-Class - 600 Watts @ 4 or 2 Ohms (320 @ 8)	8xMos-Fet	All Styles - Extraordinary Tone, Power & Performance Versatility Simplified	N/A
M6 Carbine 2x12 Bass Combo w/PowerHouse Neodym	One	Five	Trans-Class - 600 Watts @ 4 or 2 Ohms (320 @ 8)	8xMos-Fet	All Styles - Extraordinary Tone, Power & Performance Versatility Simplified	N/A
M9 Carbine Rackmount Head - 2 Rack Spaces	One	Six	Trans-Class - 900 Watts @ 4 or 2 Ohms (450 @ 8)	10xMos-Fet	All Styles - Extraordinary Tone, Power & Performance Versatility Simplified	Graphic EQ & Mute
M9 Carbine Head - Retro Styled Head Case	One	Six	Trans-Class - 900 Watts @ 4 or 2 Ohms (450 @ 8)	10xMos-Fet	All Styles - Extraordinary Tone, Power & Performance Versatility Simplified	Graphic EQ & Mute
M-Pulse 600 Rackmount Head - 2 Rack Spaces	One	Two	Simul-State - 600 Watts @ 4 Ohms (320 @ 8)	8xMos-Fet	All Styles - Exceptional Tone Shaping, Fidelity & Power	Parametric EQ, Compressor, Solo & FX
M-Pulse 600 Head - Retro Styled Head Case	One	Two	Simul-State - 600 Watts @ 4 Ohms (320 @ 8)	8xMos-Fet	All Styles - Exceptional Tone Shaping, Fidelity & Power	Parametric EQ, Compressor, Solo & FX
Big Block 750 Rackmount Head - 2 Rack Spaces	Two	Two	Simul-State - 750 Watts @ 2 Ohms (550 @ 4, 280 @ 8)	12xMos-Fet	All Styles - Massive Authority, Footswitchable Overdrive	Over-Drive & Mute (tune)
Big Block 750 Head - Retro Styled Head Case	Two	Two	Simul-State - 750 Watts @ 2 Ohms (550 @ 4, 280 @ 8)	12xMos-Fet	All Styles - Massive Authority, Footswitchable Overdrive	Over-Drive & Mute (tune)
Big Block Titan-V12 Rackmount Head - 3 Rack Spaces	Two	Four	Simul-State - 1200 Watts @ 4 Ohms (840 @ 2, 650 @ 8)	22xMos-Fet	All Styles - The Ultimate in Power and Performance Versatility	Channel 1/2, Overdrive 1/2, Input A/B, Solo & Mute (tune)
Big Block Titan-V12 Head - Retro Styled Head Case	Two	Four	Simul-State - 1200 Watts @ 4 Ohms (840 @ 2, 650 @ 8)	22xMos-Fet	All Styles - The Ultimate in Power and Performance Versatility	Channel 1/2, Overdrive 1/2, Input A/B, Solo & Mute (tune)

AS PART OF OUR ONGOING COMMITMENT TO CONTINUOUS INNOVATIVE IMPROVEMENT, PLEASE BE AWARE THAT SPECIFICATIONS ARE SUBJECT TO CHANGE WITHOUT NOTICE



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