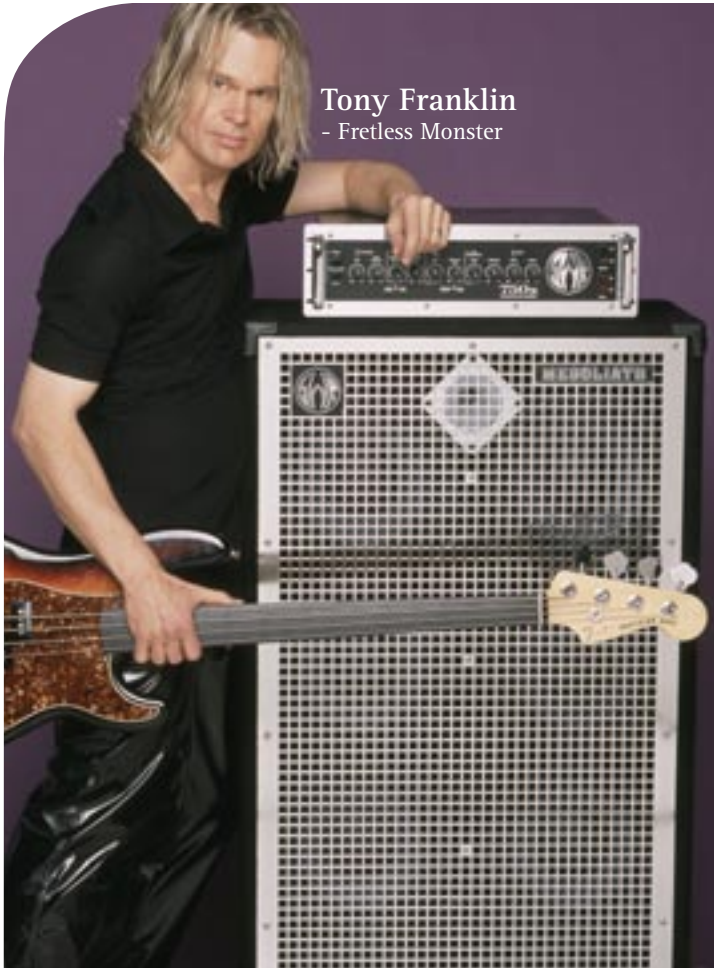




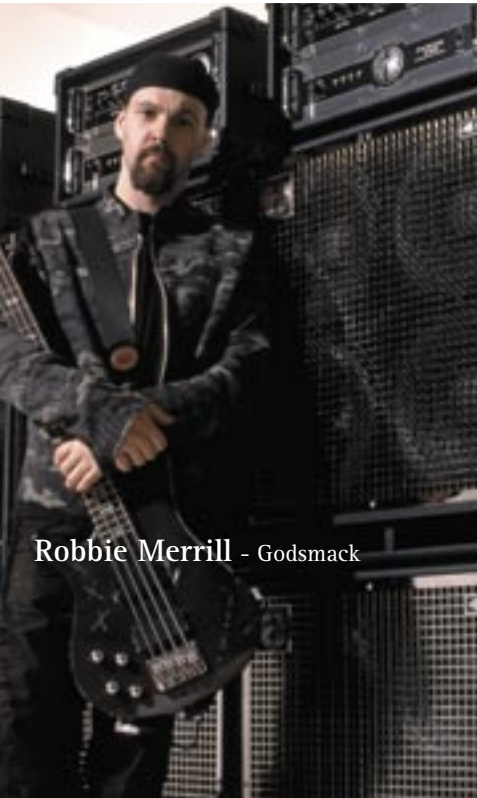
Wayman Tisdale
- Solo Artist (Former NBA Star)



Tony Franklin
- Fretless Monster



Randy Jackson
- Mariah Carey, Whitney Houston,
Session Player and Producer



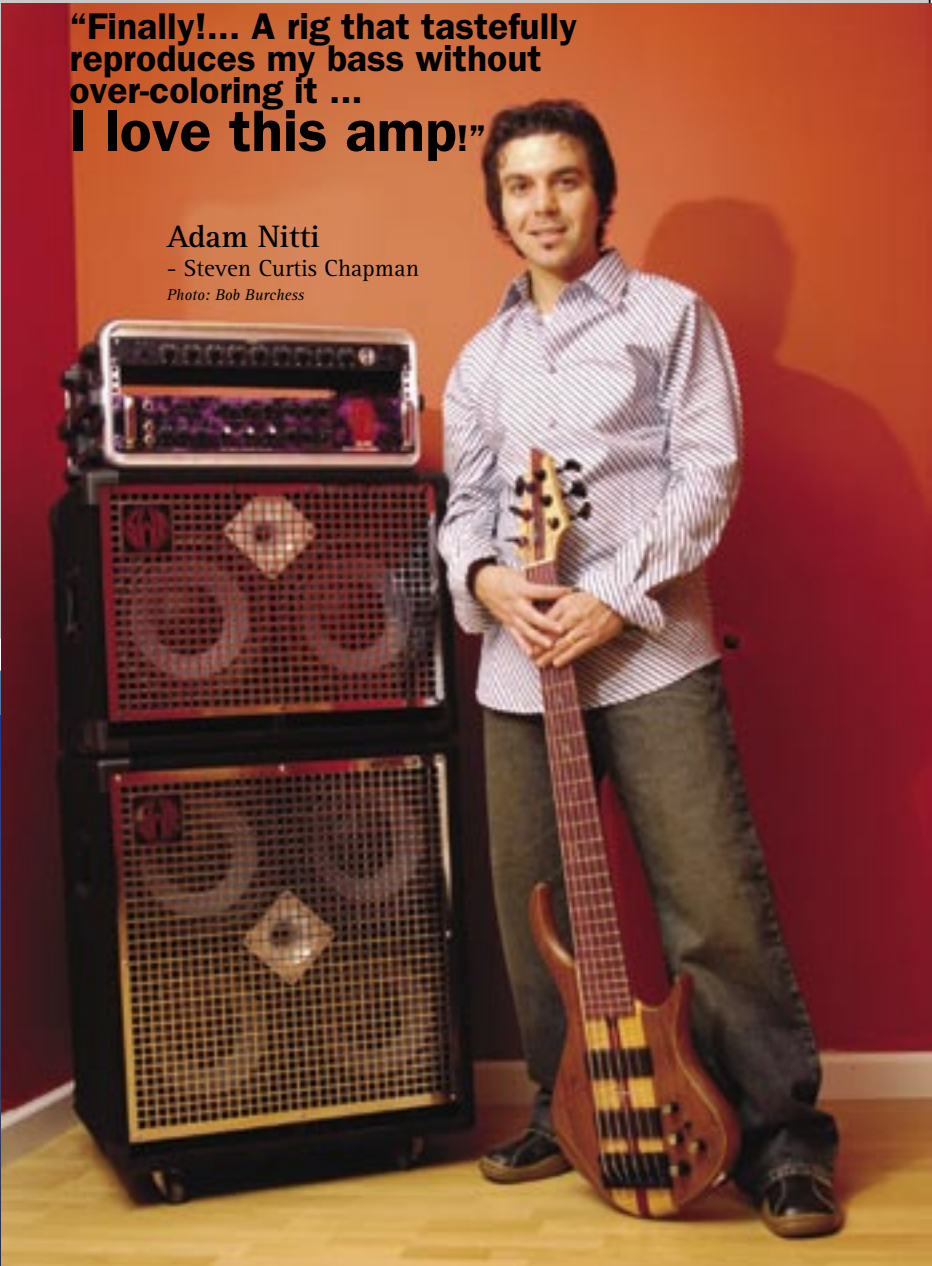
Robbie Merrill - Godsmack



Tony Campos
- Static-X



Michael Manring
- Solo Bass Virtuoso



Adam Nitti
- Steven Curtis Chapman
Photo: Bob Burchess

“Finally!... A rig that tastefully
reproduces my bass without
over-coloring it ...
I love this amp!”

“I’ve played SWR® all
over the world. **It is the
best**, and I couldn’t think
of playing anything else.”

Verdine White - Earth Wind & Fire

Jimmy Haslip - Yellowjackets, Jing Chi



Neil Stubenhaus - L.A. Session Ace



swrcustserve@fender.com

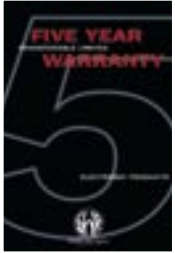
www.swrsound.com

SWR Professional Musical Instrument Amplification
8860 E. Chaparral Road, Suite 100
Scottsdale, Arizona • 85250-2610 U.S.A.

Tel 480 596 9690 Fax 480 596 1384

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SWR®. A HISTORY OF QUALITY AND INNOVATION.

“The **best tone** comes in black and chrome.”

Tye Zamora - Alien Ant Farm



“Crushing all with SWR®. It’s the Sh*t.”

Tony Campos - Static-X

“Purely and simply. SWR has the **sound that I love!**”

Dante Nolen - P. Diddy, Missy Elliott



Raquel Medina, SWR employee since 1988



For more than 20 years, SWR has been quietly inspiring our fellow manufacturers – raising the bar – designing and producing amplification equipment to exceed your expectations.

1984

PB-200™ – The first tube preamp/solid-state power amp for bass guitar.

1985

SM-400™ – The first stereo bass amp with a stereo effects loop and active/passive instrument inputs.

1987

Goliath™ – The first series of 4x10 bass cabinets with true, full-range bass response. Now a design standard in the industry.

1988

Redhead™ – The first tilt-back, studio-quality bass combo amp. Another design pioneered by SWR and adopted as a standard in the industry.

1990

Baby Blue™ – The first studio-quality/studio-reference bass combo amp.

1994

Workingman’s® 15 and Workingman’s 12 combos – The SWR Sound arrives nationwide in a greatly expanded dealer network.

1996

California Blonde™ – The ultimate acoustic instrument amplifier, and first of its kind. Again, the design is copied industry-wide.

1999

Bass 750™ – SWR introduces trademark chrome treatment, mono-block rock monster power platform is born.

2000

Megoliath™ – The first stereo/mono capable 8x10, a new standard for large bass cabinets.

2001

X-Series – Our “no-nonsense” professional amp line is launched, with SubWave™ and Overdrive effects onboard.

2003

Mini Mo™ Preamp – The ultimate multi-effect SWR tube preamp, groundbreaking in every way.

2005

WorkingPro™ Series – Our newest breakthrough amplifier line, with the trademark Bass Intensifier™ circuit onboard.



Andrew Gouche
- Prayze Connection

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P-Nut - 311

SWR® – AMPLIFYING YOUR FUTURE™

When people think of SWR amplification today, they think of the signature “SWR Sound” that redefined what a bass amp should sound like: high-fidelity, crystal clarity, full-range response, and always true to the instrument plugged into it. They may also think of the groundbreaking products – the SM-400™ head, the Goliath™ 4x10 cabinet, the Redhead™ combo amp – that literally revolutionized what a bassist came to expect from their rig, and won over professional bassists by word of mouth, one player to another. But in the late 1970s, when even the best bass amps on the market were little more than overblown guitar amps without reverb, the SWR Sound existed only in the mind of Steve W. Rabe – who simply thought that bass amplifiers should sound better than they did, and could satisfy the needs of professional players at the highest levels.

He began by visiting studios and asking the pros working in Los Angeles what they thought as well. “They all just pointed their fingers at the studio monitors and said, ‘Make a bass amp sound like that, ‘cause that’s what a bass is supposed to sound like.’ So that meant hi-fi, clean, full range.” And, with that ideology – SWR was born.

That unmistakable SWR tone was brought to life after a painstakingly long research process, trying out many different electronic circuits for the preamp, the tone circuit, the power amp, and everything in between. After repeated listening sessions with Los Angeles session bassists, the first “hybrid” full-range bass amplifier was born – the PB-200™, later to become the SM-400 – the amplifier that launched SWR out of the garage in 1984. With a warm but highly accurate tube preamp, a stereo solid-state power amp, and a low-noise, integrated circuit (I.C.)-driven tone section – it was literally unlike anything on the market at the time. Eventually the amp was used at the session for “We Are The World,” where the direct input (D.I.) signal was taken out of the amp, as opposed to a direct box – a concept completely unheard of at the time. Word spread around Los Angeles quickly, and soon to other markets as well.

With studio console features like semi-parametric EQ, side-chain effects loops and the trademark Aural Enhancer™ tone-shaping circuit – the pros were able to bring their sound into the studio; but, what about on stage? The full-range response of the amp needed a speaker cabinet to go with it. Research and development (R&D) began in earnest, searching for the right speakers, the right cabinet porting, the right crossover point – all using the same techniques employed successfully in the development of the SM-400. In 1986, the first 4x10-plus-horn-tweeter full range speaker cabinet for bass guitar was complete: The Goliath. It was the first of its kind, it changed the way bassists heard themselves on stage forever, and is the most copied speaker cabinet in the market to this day.

Again, the desire to fulfill musician's needs led to the development of the Redhead™ combo amp – the ultimate studio/gigging combo amp. Launched in 1987, the Redhead 2x10 – and its current upgraded version, the Super Redhead – sits in rarefied air in the pantheon of bass amp products, is requested by engineers and studio cats alike as a trademark recorded sound, and appears on thousands upon thousands of recordings. The 2x10-plus-horn-tweeter combo configuration became another industry standard as our popularity began to spread nationwide.

The next 10 years saw a flurry of groundbreaking product development. The SM-900™, a 900-watt stereo/mono feature-packed powerhouse released in 1991, became an instant classic, and remains one of the most professionally requested backline amplifiers in the world. The Baby Blue™ combo amp redefined tonal definition for acoustic bassists. The Goliath Senior™ 6x10 expanded the Goliath™ platform to 1,000 watts of power handling and introduced a tilt-back, easily portable design. Other boutique cabinets – like the Henry The 8x8™ – threw conventions out the window and convinced skeptical bassists that you could get the killer punch of an array of smaller speakers and still reproduce frequencies down to 37 Hz. SWR® continually did things other bass amp companies just wouldn't do – all in the name of serving the most demanding and discerning bassists first and foremost.

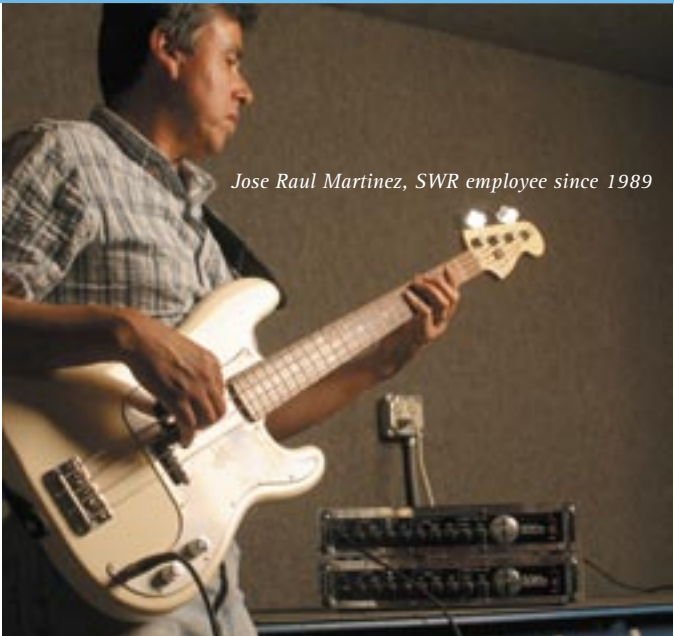
With consumer demand skyrocketing, the later 1990's saw the introduction of the Workingman's® Series, our first value-driven models. Sticking to the philosophy that made it successful, the SWR Sound was kept intact, while features were simplified to serve a broader range of bassists. The Workingman's 15 combo amp, with more than 20,000 units sold, became the most successful product in SWR history. Two years later, the California Blonde™ acoustic guitar amp was born, and is used by more professionals than any other acoustic guitar amp on the market.

The late 1990's also saw the birth of the Bass 750™, a new class of SWR amplifier – still pristinely faithful to the SWR Sound, but in a mono-block power configuration, with simpler controls, and loud as hell. It was becoming clear that rock players wanted to experience the clarity and trueness of SWR, and that not all of them wanted a dirty, muddy sound. The Megoliath™ 8x10 gave them what they wanted – an incredibly loud, yet crystal-clear 1,200-watts-handling monster cab. Now, in addition to jazz/fusion players and studio cats, there were flat-out rock bassists looking for the SWR Sound. And when the speaker cabinet grills went chrome, a new trademark visual for SWR was born.

Ted Nava, SWR employee since 1993



Jose Raul Martinez, SWR employee since 1989



Gloria Pedroza, SWR employee since 1986

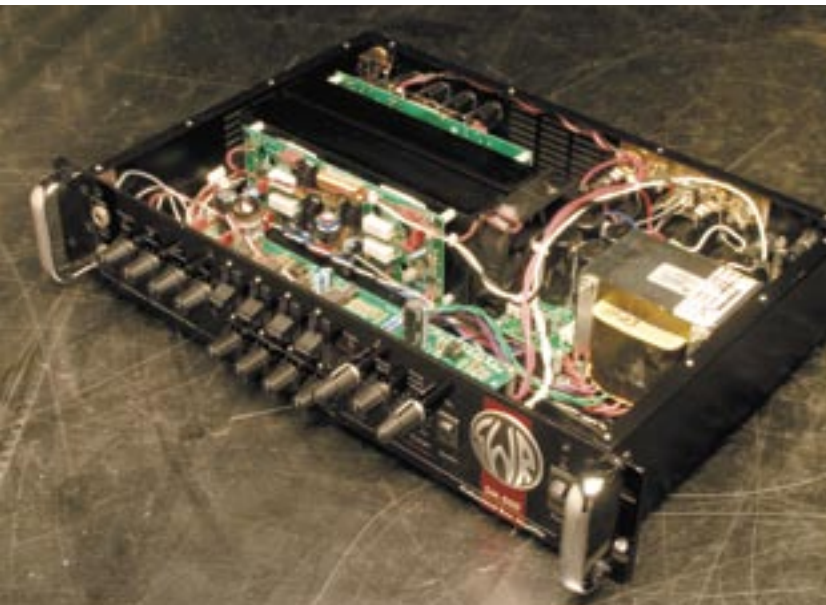


Just more than 20 years after the first five units were made in a garage, the classic SWR® products – the Goliath III™ 4x10, the Super Redhead™, the SM-900™ and SM-500™ amplifiers – remain true to themselves, with the highest standards for production quality in their existence. These classic products are still manufactured and tested in Southern California, less than 75 miles away from their birthplace, built with the same parts and often by the same people who've built and tested them for more than 10 years. And yet, the tradition of our innovation continues to this day, stronger than ever, as newer products like the 750x™ amplifier and the Mini Mo'™ Preamp offer the classic SWR tube preamp with onboard effects like SubWave™ and Overdrive. The brand-new-for-2005 WorkingPro™ Series amplifiers exemplify our relentless drive to add new features – like the Bass Intensifier™, a specially-tuned bass boost/compression circuit – while keeping the SWR Sound true to its full-range, high-fidelity and ultra-clean roots.

It's all part of our continued commitment to you, the bassists of today and tomorrow, in the pursuit of the ultimate goal: finding equipment that not only does the job, but actually enhances your overall musical experience, contributes to your creative process ... and amplifies your future!

“The only way I get to the bottom of my soul is with SWR.”

Randy Jackson
- Mariah Carey, Whitney Houston,
Session Player and Producer



SWR – AMPLIFYING YOUR FUTURE™ SINCE 1984

“SWR has the power to change your playing. When you hear that response from your speakers, you just play better!”

Wayman Tisdale
- Solo Artist (Former NBA Star)



“When I had ideas, they listened, they delivered, and they haven't stopped. Great people, great product, great sound.”

Neil Stubenhaus - L.A. Session Ace