

**TG** On the CD

**TRACK 7** *Scarlet Shack* uses a Fender Strat through the Sessionette: 75 on the 'driven vintage stack' preset resulting in a Hendrix tone. It was a one-take solo over a standard 12-bar backing. The amp was close miked with a Shure SM57  
*Guitars: Jimi Savage*

**FACT FILE**

**ORIGIN** UK  
**TYPE** Solid state  
**OUTPUT** 65W RMS  
**SPEAKERS** One 12" Celestion G12T-75  
**INPUTS** One  
**CHANNELS** Two, footswitchable  
**CONTROLS** Drive depth, treble, middle, bass, volume, plus crunch/heavy and normal/PAF accent selectors plus bright switch; master volume and reverb  
**EFFECTS** Spring reverb  
**DIMENSIONS** 53x47x25cm  
**WEIGHT** 20kg

**Alternatively...**

**B** rit-built contenders include the GC80 from Laney (£299); Marshall's VS100 (£384); the Trace Elliot Super Tramp (£349) and Torque T100TR (£355).

**TOTAL GUITAR VERDICT**

**Sessionette: 75**  
1x12 combo • £369

Construction	4
Features	5
Ease of use	5
Sound	5
Value for money	5

A pro-quality performer that's light on muscles and money but high on heavy-duty sounds.

**Total rating 96%**

**CONTACT**

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**TOTAL GUITAR**

# Sessionette: 75

£369

## 1X12 COMBO

**Only the name stays the same for this new version of the Sessionette: 75, a best-selling combo from the '80s. TG resident reviewer DAVE HEAP becomes a session player.**

**D**EBUTING in 1980, the first Session amp was all-valve, but the solid-state Sessionette: 75 which followed put this UK brand on the map. This compact combo made a convincing case for tubeless technology, which was reflected by sales of 50,000.

Session now have a new version, intended to offer all the best aspects of the original along with new ideas to meet the needs of today's player.

**FEATURES**

Looks-wise the latest Sessionette:75 is the same in name only. Adorned in black vinyl, the chipboard cab is now open-backed and significantly bigger, although portability isn't a problem. The all-black appearance is relieved by a gold-lined plastic strip on the speaker baffle, and this contrasting combination is continued on the control panel with the cab suitably cut-away for access and visibility. Knobs are quite small and closely-spaced, but prominent position lines make life easy.

Channel A does most of the dirty work, courtesy of a control line-up borrowed from the Sessionette: 75 stompbox. Channel B caters for the clean side via a simple knob threesome, plus bright push-button, while the master section governs overall output and reverb level.

A row of jacks on the back offer all the connections you need. Two extension speaker outs are provided (one more than most), while the speaker-simulated recording output has a suitable

PA feed, and the main amp input allows direct connection via digital multi-FX units or similar, the front jack then being free for another guitar.

Mounting the reverb spring tank on the cab side makes more storage space for bits and pieces, including the permanently connected footswitch.

**SOUND**

In clean mode the Sessionette:75 improves on its predecessor, which is no mean feat. There's plenty of power-laden poke and the sound stays clear until well into droven-out-the-drummer levels.

The simple treble and bass line-up is surprisingly flexible, with the bright switch enhancing the top-end if required. There's no shortage of punch or clarity, and frequency interaction makes a separate mid-range control unnecessary.

Channel A dishes the dirt via impressively wide-ranging levels of distortion; from raunchy crunch, through sweet sustain to blitzzy blues attack and well beyond into overdriven excess. With such an array of possible permutations it's necessary to spend time finding those which best suit your style and taste. But it's hard to make this amp sound bad, so the search is easy and rewarding – it's more like fine tuning. Reverb is as compact or cavernous as desired, while the tried and trusted Celestion speaker is an able and well-chosen partner.

It's easy to voice this amp to virtually any guitar and playing style. Whether clean or dirty, delivery stays dynamic, giving an impression of depth and dimension which belies the Sessionette's actual size, unlike the slight boxiness that confirmed the original design's small size.

**CONCLUSION**

The new Sessionette: 75 more than surpasses the high standards set by its earlier namesake, being a convincing combination of portability, performance and price. Cosmetics are classy all round and sounds are inspirational, worthy of a far more expensive amp. The solid state Sessionette should do a lot to dispel the myths that surround the vacuum tube. **TG**



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**D**OES THE SESSIONETTE really sound as pleasing as my preferred valve driven amplification? Designer Stewart Ward reckons it does. Its construction is pretty standard: a cutaway top edge on the cabinet exposes the controls for easy access while a strap handle adorns the top. Around the back, the open cab is home to a hard-wired channel-select footswitch with a sensible length of lead and an Accutronics reverb tank. The FX loop, extension speaker out and recording output have been omitted on the LE to keep it affordable. It does

come equipped with three trademarked tone improvers. A PAFtone humbucker emulator fattens things up when using single-coils, but leaves any hum sadly un-bucked. For overdrive sounds the built-in FlexiDrive is very impressive, especially at lower gain levels, faithfully emulating the sound of a good valve amp. It does get a bit fizzy



A solid portable amp for practice or low-output gigging...

# Sessionette 75LE

**Price: £289** A leaner, meaner package, saving you money without skimping on features.

when you thrash things, but whacking the PAFtone back in remedies this. I enjoyed the clean channel, which was crisp and punchy even at higher volumes, and was sweetened by the Accutronics reverb.

As a good, no-frills rehearsal amp or for the low-powered gigger, the Sessionette 75LE will prove indispensable. It's loud enough to compete with a rowdy drummer and, with a couple of pedals, you'll have a versatile little rig. I agree with

Mr Ward; it sounds excellent and could be the ideal portable amp.  
**Ben Bartlett**   
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**SESSIONETTE 75LE**

**BUILD QUALITY** ●●●●○

**FEATURES** ●●●●○

**SOUND** ●●●●○

**VALUE FOR MONEY** ●●●●○

**VERDICT** ●●●●○

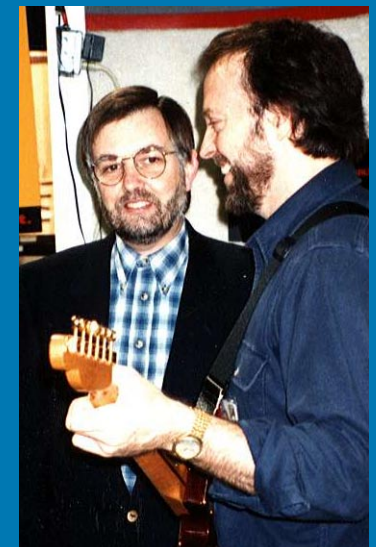
**WE LIKED** PAFtone button, healthy volume, good clean or overdriven

**WE DIDN'T LIKE** Fizzy distortion, LED dims when you hit a chord

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**Discontinued**

Jerry and Stewart working on the Morley stand at NAMM Anaheim, LA - 1996.



**Still in production, although visually updated - see main brochure for details**