

Vase® NEWS

VICTORY AUDIOPHONIC SOUND EQUIPMENT

May 2009

This issue, we'd like you to get to know a member of the VASE team. Here's **Gary Broadhurst's** story in his own words:

I became interested in learning guitar at age 11, and by 12-13, I had graduated to electric guitar. I then bought a Playmaster 30 Watt kit which I made up myself and this sparked my first interest in electronics. That was in Bundaberg in the early 60's, and by the late 60's early 70's, I had been working in pub-cabaret bands, and then when discotheque bands became the type of music of the time, I was talked into playing bass - using that Playmaster amp. I soon needed more power.

With the influence of my brother who was then already working in aviation electronics (and my electrical engineer father), I moved to Sydney after 2-3 years of this local band, and took on a trainee type job with **Kreiser Radio and TV** while going to night school (Marconi). I moved back to Brisbane after 2 years in the big smoke, eager to continue my interest in bands, though slowly at first. After a failed transfer to **Kreiser** in Bris, I managed to get a job at the **Vase** factory at Breakfast Creek. I had to learn about real hands on manufacturing and I must say **Tony** gave me his patience and guidance, though he could be a bit strict in ways of doing things. I worked my way up from bare chassis to complete wiring and final testing - and then of course fault finding.

I much preferred this type of work to TV and Radio fixing. At one stage **Dave Aust** (Vase vinyl) and I tried to buy **Tony** out, with his endorsement, as he wanted to slow right down and do other things. Unfortunately we weren't able to get the finance which was a big disappointment for all of us.

The factory was badly affected by the '74 floods, damaging the finished boxes, amps and raw stock in the factory; the water came up to the top of the rear-vision mirror in my Toyota Corolla Van. It came up so fast that we could not move stock or anything, till it was too late. That set **Tony** back financially and morally as I'm sure there was no insurance. I still have a scar from a sharp unseen object while wading out of the flood water.

I had a couple of **Vase** bass amps during my time at the factory but the one I remember best was a 150 watt one (4 EL34's) which I made at the factory and then later bought. It was powering 2 separate 15" boxes which I asked **Tony** to make. I didn't like the 2 by 15" box which a lot of bass players were using.

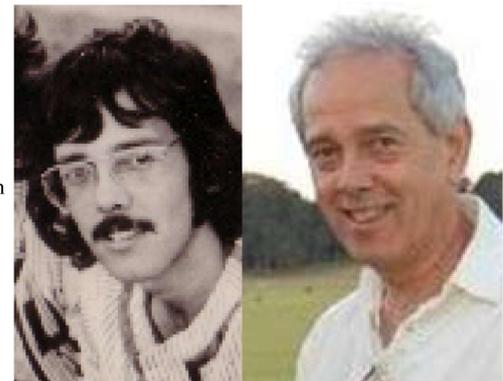
I stayed with **Tony** though I could see he wanted to sell out. Soon band playing required me to spend more time in rehearsal, studio session work with the **Florida Session Band** (headed by **Mark Moffat**) at **Bruce Windows Studio**, which became **Carol Lloyd** and **Tonnage** at first, and then **The Carol Lloyd Band**. (**Carol** was in the band **Railroad Gin** before leaving suddenly and joining with the **Florida Session Band**).

I immensely enjoyed the **CLB** with recording and touring thinking that this was it - what I wanted to do. Even back then it was hard to make ends meet especially touring. There was tension between our manager and EMI, so eventually EMI and our manager had enough problems for EMI to shelve the band in '76 which then folded in '77. What a huge waste it was, with the band having another album's worth of new material almost ready to record!

Mark Moffat moved to Melbourne and moved on to a notable recording and producing career in Australia and he now shines in Nashville. I dabbled in manufacturing for **Mothers Lightworks** until I moved into recording engineer work at **Sunshine Studio**, then more of living the live band life in Bowen and after that, back in Brisbane, engineering at **Jumbuck (Ch 7) Studio** and then **Suite Sixteen Studios**.

I gravitated back to live band work and session playing for the next 11 years and then moved to the country - Maleny. Funnily enough I still did all my band work in Brisbane and the Gold Coast for a time. I then became more involved with local musos, and had a unique experience in a theatrical/music troupe playing instruments made solely out of recycled junk (metal, plastic, mag wheels etc).

I heard (from **Dave A.**) that **Acoustic Technologies** was resurrecting the **Vase** name with the intention of releasing a reproduction of firstly a **Trendsetter** amplifier, and they wanted to have a meeting with me to see if I was interested in and was available to build a run of this model, because of my involvement in the **Vase** factory in the 70's. Of course I was excited to be offered this opportunity and I am proud and pleased to be again building this classic tribute **Vase** Amplifier.



Last month we promised you the full story on the VASE TT15, pictured at left. Here's the story as told by **Noel Bourne**. Noel's another loyal member of the new VASE team. You'll hear his story in a future issue.

You Want How Many Small Combo Amps? (The birth of the VASE TT15)

Well I was head down pouring over an original VASE Trendsetter 60 Deluxe chassis working on the plans for its reissue when **Harry (Harry Lloyd-Williams)** came to me and said that he needs a 15 watt tube combo or to be more correct he went on to say "I need twelve of them real soon".

The brief was given that these were to be primarily used in a recording studio setting but rugged road worthy construction was required to ensure that they were as equally at home "on the road" for live performance use.

My immediate thoughts turned to the popular EL84 tubes in push pull cathode biased configuration with 12AX7's for preamp and phase inverter.

Decided early that diodes rather than rectifier tube would achieve the response we were looking for. Sourced a suitable transformer set and got down to circuit design and chassis layout.

Final circuit design was conventional 12AX7 with triodes strapped together with Gain and Tone control, phase inverter and post phase inverter Volume control. Also decided that for the sake of a few components that a "signal out" facility may prove worthwhile so a post output transformer resistor network was included.

Custom fiberglass eyelet board was manufactured to accommodate the hand wired circuit layout. A single twelve (12) inch loudspeaker size was selected. With circuit design, chassis layout and styling completed the chassis metalwork that is zinc annealed 1.6mm steel was fabricated for the prototype.

Cabinet design was completed and it incorporates a rear panel with heavy gauge perforated metal that is installed below the chassis and protects the tubes and loudspeaker from accidental intrusion of foreign objects. It would be described as between open back and semi openback...shall we say partial open back?

The cabinet is certainly road ready with CNC cut 18mm ply construction finished in original style **VASE** vinyl. The prototype was assembled using quality components throughout. Once assembled and after in house testing employing different loudspeaker types it hit the road for live use finally with a **Celestion Greenback** as the preferred loudspeaker. Following some user feedback and "tweaking" we ended up with the final version for production.

The end result was a prototype 15 watt combo that produced harmonically rich tight tones and it break ups very nicely and pleasing to the ears.

The short production run of Twelve (12) units was completed and delivered and the customer was very pleased with their new **VASE TT15** combo amplifiers.

Here are the brief specifications....

Output Power: 15 watts
Tubes: 12AX7 x 2, EL84 x 2 with spring retainers
Inputs: High and Low chrome bezeled jack sockets
Line output: Rear panel chrome bezeled direct out socket
Controls: Gain, Tone, Volume (chickenhead style knobs), Standby and Power toggle switches
Chassis and fascia: CNC 1.6mm zinc annealed steel, powdercoated and screenprinted with two pack paint
Power Indicator: Long life flush mounted neon type
Power Socket: IEC type with integral fuse
Cabinet: CNC 18mm ply construction finished in VASE style vinyl with strap handle
Loudspeaker: Celestion Greenback 25 watt

I am pleased to be able to give you an insight into the "process" and I'm sure that you will be kept informed of our larger **VASE TT15** production run and formal release date in the very near future through the **VASE** newsletter.



We had feedback from a number of our astute readers who pointed out that the photo in the newsletter labeled **Railroad Gin** was actually "**The Carol Lloyd Band**". See the reference in **Gary Broadhurst's** article above. Sorry for the misinformation, we received the picture from a reliable source with the inscription on it and didn't question it!

That's it for this issue, more profiles and news to come. By the way, we'd like to receive your **VASE** related pictures and stories and will send you a **VASE** tee shirt for your efforts!

P.S. If you failed to receive the April issue, email us at info@vase.com.au and let us know.

Harry Lloyd-Williams