

OVERDRIVE & . . .

OVERDRIVE & PHASE—Clear phasing sounds with overdrive for switching to leads without touching volume control settings.

OVERDRIVE & FUZZ—Flip on overdrive for that quick change from rhythm to lead.

OVERDRIVE & EXPANDER—Raw natural gutter sounds giving a blaring tube amp distortion even at low volumes.

OVERDRIVE & TANK—Sharp or flat control over high powered rhythm and leads.

OVERDRIVE & OVERDRIVE—Incredible driving power. Natural guitar sound overdriven for clean tube amp type distortion that gives a player much more power than attainable just through amplifier.

IMPORTANT POINTS:

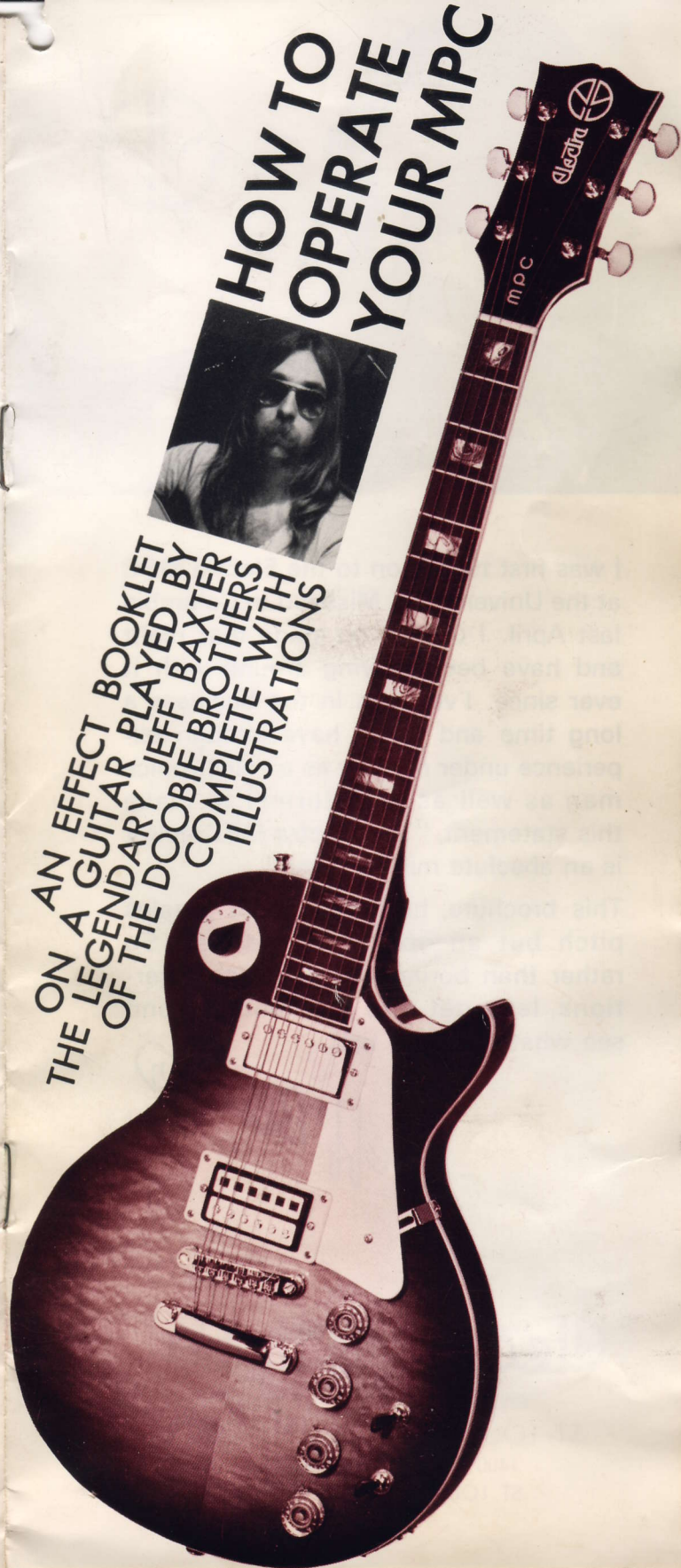
1. You'll get a different effect from the same two modules by switching them around in the guitar.
2. Always put the protective covering over the modules while playing.
3. To remove modules, first pull them down out of the plugs and then lift.

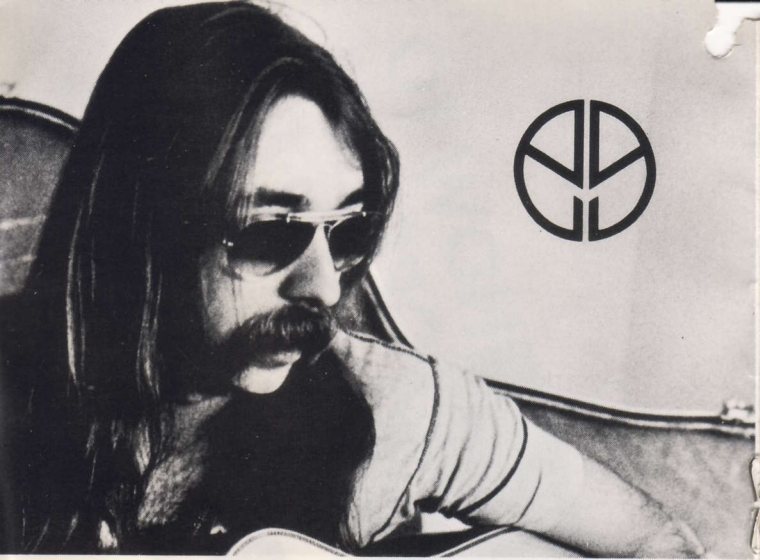
The new ELECTRA GUITARS are already being discovered and played by such groups as Elvin Bishop, The Doobie Bros., Rare Earth, Buddy Miles Band . . . even the staff musicians for the Grand Old Opry.

We at St. Louis Music feel these new guitars are the most progressive and innovative on the market today. We sincerely hope you'll receive years of enjoyable musical discovery with your new Guitar of The Future.

St. Louis Music

Electra guitars 





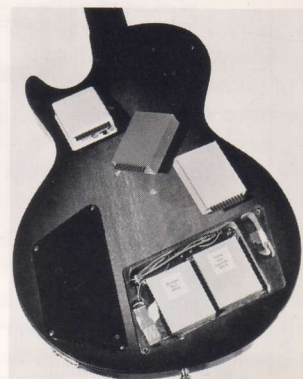
I was first turned on to the Electra MPC at the University of Missouri in Columbia last April. I used it on stage that night and have been playing around with it ever since. I've been in the business a long time and feel I have enough experience under my belt as an electronics man as well as a performer to make this statement, "The Electra MPC guitar is an absolute mind blower."

This brochure, however, is not a sales pitch but an operator's manual. So rather than boring you with flat assertions, let's get into this monster and see what makes it tick.

Jeff Baxter

Electra guitars 

ST. LOUIS MUSIC SUPPLY CO.
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Sound effects previously attainable with an array of electronic pedals are now built right into the new MPC (modular powered circuits) series of Electras. you are now able to get effects and tonal ranges no ordinary guitar can achieve—all easily accessible at your finger tips.

MPC Electras Work 3 Ways

- 1 As an ordinary everyday, "everybody else's" type guitar.
- 2 Tone Spectrum Circuitry—controlled by the rotary switch on the upper bout of the guitar. This switch produces a wider range of tones and effects than are available on conventional guitars, by activating the pick-ups in phase out of phase, in series, or in parallel.
- 3 Use the modular powered circuits . . . activated by twin power switches on the lower bout. Each switch activates on MPC (modular powered circuit) which gives special effects. These effects are then controlled with an individual potentiometer for each (to increase or decrease the intensity of the effect.) The other two speed knobs are master tone and volume control.

Interchangeable modules do away with the tangle of fuzz and wah-wah pedals, treble-bass boosters, phasers and other paraphernalia. MPC gets it all off the floor and into the back of the guitar! Modular Powered Circuits are easily snapped in and out of the back access panel, allowing for quick changes between sets or even between songs.

NOTE: Overdrive and Phase Shift modules are standard equipment in the guitar. Others are optional.

Modual Descriptions

St. Louis Music is the sole distributor and manufacturer of the Electra MPC. There are more power mocules in the making. The MPC 6 is a new module more commonly known as a "Filter Trigger", giving a wah effect each time a string is plucked. This module will be available soon. Those modules available now are:

MPC No. 1 PHASE SHIFTER—Full phase shifter with variable intensity. This unit's sound can best be described as giving a note or chord a rotating effect similar to a turning Leslie speaker cabinet. The quality of the effect is determined by the number of stages in the unit and this one has four stages. The phaser is equipped with a color switch that reduces slightly the number of harmonic overtones present in notes or chords and makes the effect much more apperent. The speed of the rotation is governed by the control knob on the guitar. Phasers are being used by an increasing number of guitarists who are looking to add a distinctive new sound to their music. This module is standard equipment with the guitar.

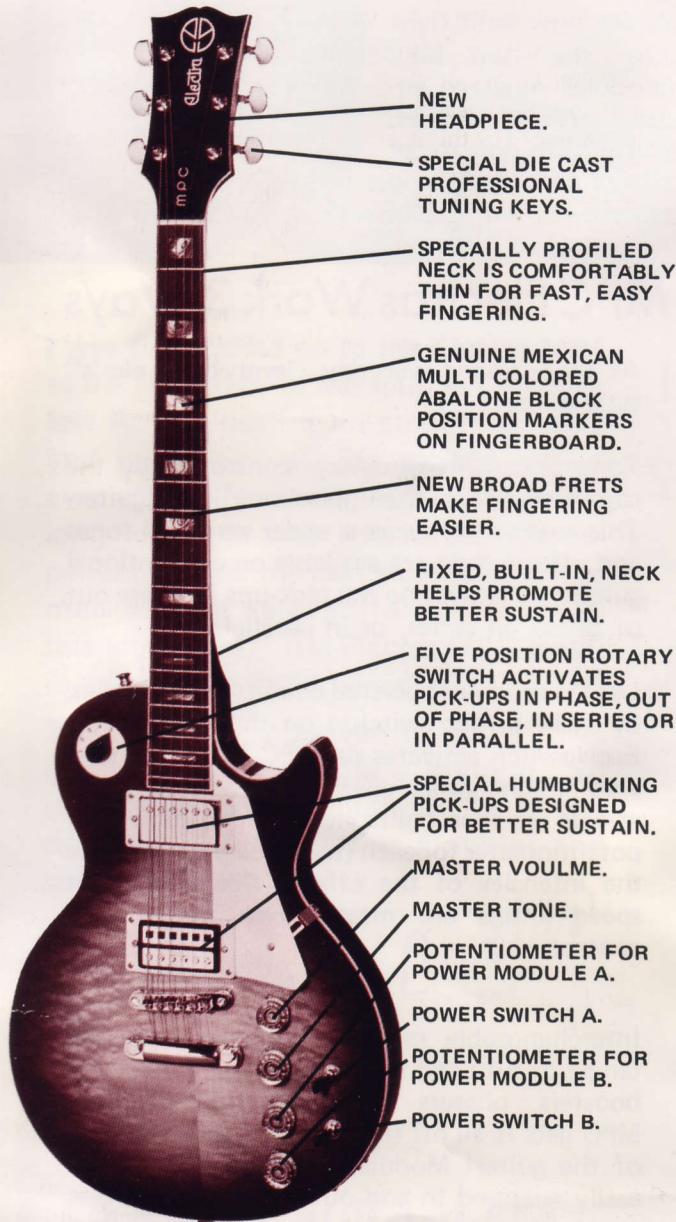
MPC No. 2 DYNAMIC FUZZ—The fuzz unit is made completely controllable by the speed knob on the guitar. You can go from incredible cleanliness to unbelievable dirtyness for that raw sound that comes from tube amp distortion. The longer sustain given by this unit is prolonged even more by the extra hot pickups in the MPC guitar.

MPC No. 3 TREBLE-BASS EXPANDER—This unit increases the response as much as 80% on the high end treble and as much as 20% on the bass low end. The effect is completely controllable by using the speed knob on the guitar. The module opens up new potential for a player by giving him much more punch and drive than he could ever get from his amplifier alone.

MPC No. 4 TANK TONE—Produces a hollow, percussive tone. The Tank module gives a sound that is best described as those obtainable by a wah-wah pedal. The speed knob on the guitar gives control from sharp highs to mellow lows. This alone is quite a bit more control than just a regular tone knob because the sound never gets muddy. Also by turning the speed knob, you can attain the same wah-wah effect as with a pedal unit.

MPC No. 5 POWER OVERDRIVE—Move back the front row! This one blasts more power, sustain and rich harmonic overtones. It almost doubles the volume and output of the guitar. Used in conjunction with other modules or just by itself, the Overdrive unit can allow a player to switch from rhythm to lead for that quick punch and drive that is much more than his amp can get by itself.

So what would happen if you combined a power overdrive and dynamic fuzz in the same guitar? How about two phasers at the same time? The combinations are infinite. Come with me on the amazing journey through a sampling of the future.



This illustration should put it all together for you so far. Get in to it because the fun part is yet to come. You'll need to understand what we've covered so far in order to comprehend the next three pages.

PHAZE & . . .

PHASE & PHASE—There are four main types of settings on the Phasers alone. Since each phase unit has a color switch, you can play both phasers switches off, both phasers switches on, or set one switch on for one phaser and off for the other phaser. With the color switches off and the speeds set differently, both units together get a wierd twisting effect similar to two Leslie units turning. That twisting effect comes when both units going at different speeds synchronize with each other for an instant. This type of sound lends itself perfectly for both, Rhythm and Leads since the guitar notes are very clear. Another sound, more unique than the first, is obtained by setting both units with the color switches on. This interesting bubble effect that synchronizes often has only been accomplished with synthesizers up to now and is the same sound used by Edgar Winter in Frankenstein. Now the guitar player can give some special effects of his own. These two of the four possible settings will add a unique touch to the total sound of a group.

PHASE & FUZZ—A super lead that pulsates at low phase speeds. The same type of sound heard at rock concerts when lead is played through several tube amps at once, giving the tremendous pulsating high volume feedback. Duplicating at even low volumes, now you don't have to spend thousands of dollars in amps to get that kind of sound.

PHASE & EXPANDER—Biting raw treble sounds. Great for leads and fill-ins because it gives a tube amp distortion and feedback effect.

PHASE & TANK—Clear Phasing with controllable wah-wah capabilities for those clean rhythm sounds.

PHASE & OVERDRIVE—Raw distorted overdrive, for unusual Lead and Rhythm work with adjustable phasing.

FUZZ TONE & . . .

FUZZ & PHASE—Very driving, giving that high volume feedback pulsating sound heard in rock concerts. Same effect even at low volume. Not quite as much treble as Phase & Fuzz.

FUZZ & FUZZ—From blood Raw to unbelievable dirtyness. This combination gives incredible long sustain that lets a note hang on almost forever.

FUZZ & EXPANDER—Piercing and powerful treble response that punches leads out where they need to be heard.

FUZZ & TANK—Very good control over sound allowing even Fuzz to be used as rhythm parts.

FUZZ & OVERDRIVE—Play rhythm with fuzz then drop in Overdrive and almost double the volume and output for a super punchy lead with sustain.

EXPANDER & . . .

EXPANDER & PHASE—A pulsating, sharp, scratchy effect. Usable for those funky leads and fill-ins.

EXPANDER & FUZZ—The most trebley fuzz ever heard, yet very clean and clear. Brings out even slow, spaced out leads.

EXPANDER & EXPANDER—Incredible high squealing scratchy sound. The most treble sound on this guitar or any other. Exercise caution when using since it will literally shatter glass.

EXPANDER & TANK—A super raw treble that can be controlled from sharp to flat to find that perfect setting in rhythm and fill-ins.

EXPANDER & OVERDRIVE—A very driving raw treble that reaches every corner. It brings out the most in a lead.

TANK TONE & . . .

TANK & PHASE—Gives good control over phasing allowing you to use it in a great number of songs. Phase has higher overtones here than with Phase & Tank.

TANK & FUZZ—Sharp to flat control over fuzz giving brilliant leads to mellow rhythms.

TANK & EXPANDER—Controllable bass and treble response for finding that setting which fits room acoustics well.

TANK & TANK—Sharp to flat control over each pick-up for natural guitar sounds used in rhythm and leads.

TANK & OVERDRIVE—Powerful drive and volume jump for quick punch fill-ins and leads.