

## SABBRA CADABRA MANUAL

### OVERVIEW:

From the first chord of side 1, track 1 of the album "Black Sabbath," Tony Iommi's tone has been pursued by scads of players. The man's signature sound has been attributed to many things, but most of us can agree that it came down to a few items. Some of these things are his battered Gibson SG and the fact that he lost two of his fingertips in a sheet metal factory accident. The rest, though; that's where we come in. The man's downright legendary sound primarily came from two active electronic devices; one being his white-hot Laney Supergroup amp, and the other being the unsung hero of classic rock, a cranked treble booster. And while we can't help you with the guitar or the missing appendages, we can certainly give you the next best thing: a faithful recreation of his backline pieces that won't break your back or your bank account. This is the Sabbra Cadabra.

### CONTROLS:

**Range:** This knob affects the treble booster front-end of the Sabbra. The design of this part of the circuit stems from our Naga Viper, a circuit that contains three knobs: Boost, Heat and Range. In the Sabbra, the Boost and Heat controls are set to the maximum, giving you control over the Range, or input frequency selector. Treble boosters set the frequency by forcing the signal through a tiny input cap which shears off the low end. The Range control pans between two input capacitors---one small, one large--- to give the drive side of the Sabbra the right frequencies with which to work.

**Gain:** Think of this as an analog to the Supergroup's Gain control. Keep it low for some crunchy British-style chunk or crank it to get those tube-melting tones that Mr. Iommi is known for. Setting this above 3 o'clock definitely gets you into *Dehumanizer* territory.

**Presence:** Just like the Supergroup, the Sabbra Cadabra features a Presence control that dumps a varying amount of frequencies to ground. The result is a full-bodied master tone control that helps you sit in the mix right where you like.

**Vol. 4:** LOUD. This thing gets LOUD. Did I say LOUD?

### Quick Start Guide:

The topological signal flow is thus:

Range -> Gain -> Presence -> Vol.4

In other words, the Range control shapes the entire tone of the Sabbra. The first step to setting up the Sabbra is determining the way your amp sits in the spectrum, and then where you plan to place it.

**If you're planning on running the Sabbra by itself or right at the end of the chain,** it's important to know your amp's tonal profile without any pedals. Some of you may play a Fender,

and some a Vox, but your amp choice determines the end result of the overall tone. Fender amps are notoriously mid-scooped, and so if you keep the Range low and slam the front end of your Deluxe with treble upon treble, something will be amiss. Not to worry---just adjust the Range knob accordingly and you're back in business.

**However, if you plan on stacking the Sabbra into something else**, you can EQ the whole shebang later and get back to basics: which is crushing Sabbath (or Sabbath-esque) riffs.

Essentially, the Range knob is the secret to making everything gel. While you will no doubt experience several sweet spots as you cozy up to the Sabbra, the Range control is the key to making a good first impression.

**Power Supply:** The Sabbra Cadabra requires at least 9VDC and up to 18VDC, with a negative center. It draws a miserly 5mA, meaning you can run it with pretty much any supply fitting the above requirements. You can also use a 9V battery, just remember to unplug the input cable when you're finished, or it will continue to use battery power. However, the modest current draw will let the battery last a good long time.