

MODEL  
G-101

OWNER'S MANUAL

*Gibson*

PORTABLE ORGAN



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Gibson's got the sound of today...the sound of action! Your Gibson Portable is the brightest new organ on the scene. It's got the kind of guts that made champs out of Gibson guitars and amps. It's a real swinger!

It all happened like this. We put the bug in the brains of some of the country's top organ engineers. They came up with the idea. Then they put the idea into work, using the latest space-age solid-state transistor circuits and the most up-to-the-minute organ know-how.

The result is your new Gibson Portable...versatile as any, with voices bright-as spotlights, and the look of tomorrow.

From the first time you play it, you'll know it's a champ. Sensational for parties and dances...terrific at home or recording sessions. Wherever you are, your Gibson puts you at the heart of the action!

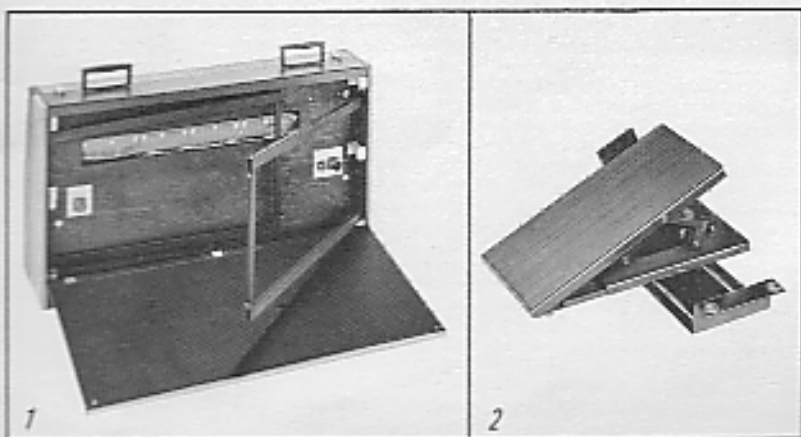
# ASSEMBLY

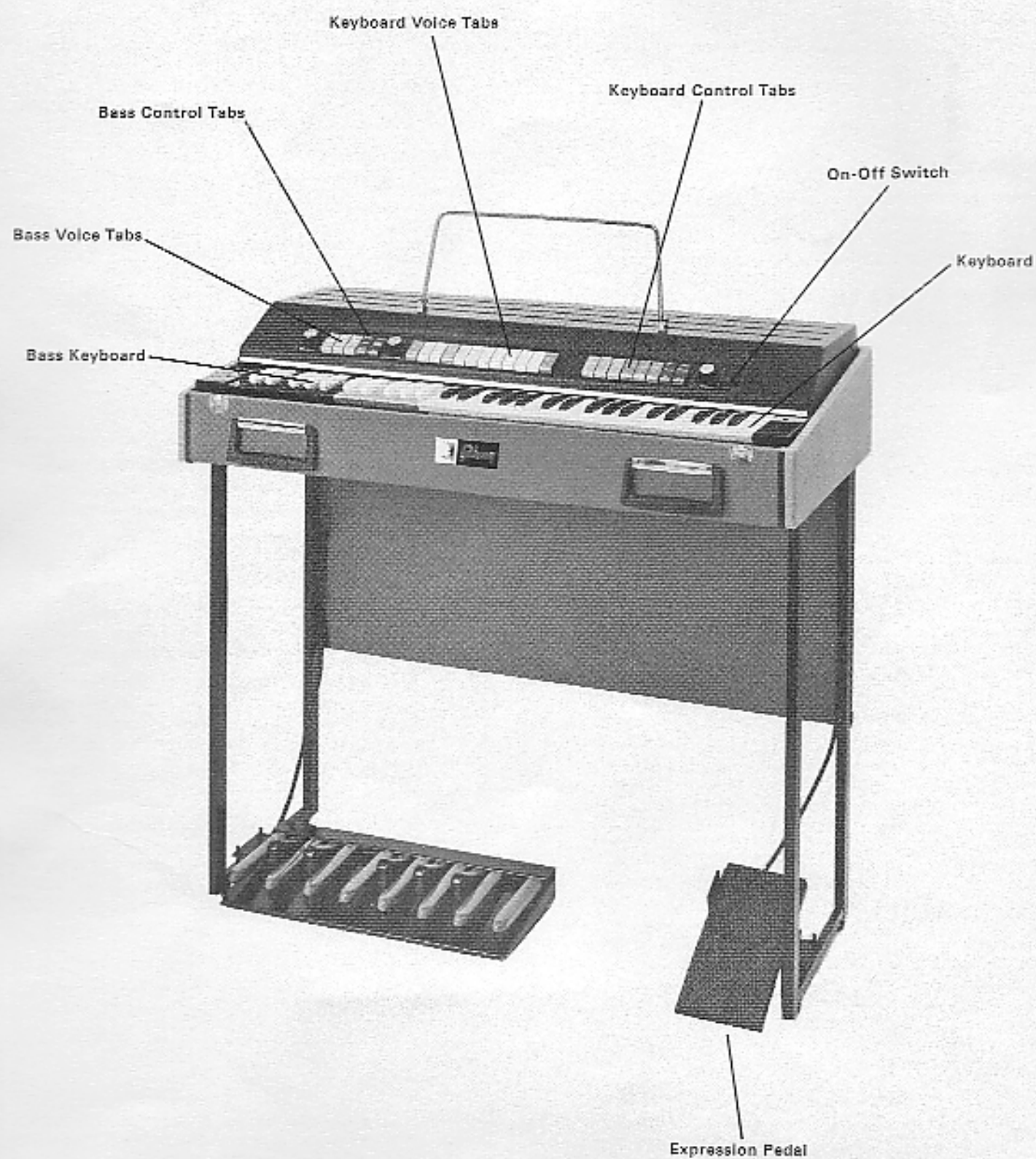
## 1 KEYBOARD AND TONE GENERATOR CASE

1. Loosen the two thumb screws at each end of the case bottom.
2. Open bottom out and down toward floor.
3. Swing legs out at right angles to case and fasten to bottom with the two thumb screws which form a support for the case legs.
4. Stand organ upright and remove top cover.

## 2 EXPRESSION PEDAL AND GLIDE SWITCH

1. Remove expression pedal from black bag.
2. Loosen the two thumb screws holding the sliding mounting bracket in place. Pull out the bracket to its full limit and tighten the two thumb screws.
3. Locate the two upright studs at the bottom of the right case leg. Attach the expression pedal to these two studs by slipping bracket over the two upright studs.
4. Locate the 2 sockets on the right side of the bottom of the case. Plug expression pedal cable into the left hand socket. Note that plug is notched for easy insertion.





# DESCRIPTION

## Bass Voice Tabs

These tabs select the voices which respond to the bass keyboard and may be used singly or in combination. At least one lower voice tab must be on to produce a tone. The voices are off when the tabs are level. To turn on a bass voice, tilt the tab forward.

## Bass Control Tabs

These tabs will produce no tone by themselves. Their function is to produce certain alterations in the sound of the Bass Voices. The controls are off when the tabs are level. To turn on a control, tilt the tab forward.

## Keyboard Voice Tabs

These tabs select the voices which respond to the upper keyboard. They may be used singly or in combination. When the tabs are level they are in the "off" position. To turn on a particular voice, tilt the tab forward. At least one upper keyboard voice must be turned on to produce a tone.

## Keyboard Control Tabs

These tabs will produce no tone by themselves. Their function is to produce certain alterations in the sound of the Keyboard Voices. The controls are off when the tabs are level. To turn on a control, tilt the tab forward.

## Keyboard

The upper, or white portion of the keyboard responds to the Keyboard Voice Tabs. Usually, it is played with the right hand. Occasionally both hands are used.

## Expression Pedal

In most organs, volume must be controlled by the Expression Pedal. You cannot control organ volume by striking the keys. Depressing the Expression Pedal forward increases the volume. Depressing the pedal back decreases the volume. By using the right foot in this manner, the volume can be instantly and continuously varied for the exact effect desired.

## On-Off Switch

As its name implies, this switch turns the Gibson Organ on and off. Pressing the switch forward turns it on and illuminates a red pilot light. Pressing the switch back turns the organ and the pilot light off.

## SPECIAL FEATURES

Your new Gibson Portable Organ has been designed with all of the features essential to give you the ultimate in convenience and ease consistent with the highest standard of performance, thereby freeing you to concentrate fully on the music you are playing.

### 61-Note Keyboard

The keyboard is divided into three sections. The black portion is the manual bass keyboard. It responds to the Gibson Pedal Voice Tabs. The gray portion of the keyboard may be used as an extension of the bass keyboard or as a part of the regular (white) keyboard. The white portion responds to the Keyboard Voice Tabs. The Extended Bass Control lets you switch the gray portion of the keyboard instantly and effortlessly to function as part of either the black or white portions.

### Glide - Trumpet Wow Wow

Located on the upper left side of the expression pedal is the combination Glide and Trumpet Wow-Wow control. This unique device, described under the SPECIAL EFFECTS section of this manual, will permit you to accomplish many exciting and unusual effects.

### Reverberation Control

Used with the Maestro Reverb TR-370 or Gibson Combo Reverb Amplifiers, this control lets you turn the amplifier's reverb unit on and off. The control will function only with these two amplifiers.

### Locked-Tone Generating System

The unique tone generating system of your Gibson Portable Organ is what gives it its perfect, pure voicing. Gibson has "locked-in" this superlative tone so that it is always perfectly "in tune" from top to bottom. It will never go out of tune.

### Touch Tabs

Just touch a tab on your Gibson and discover a voice... trombone, clarinet, piccolo... there are thirteen voice tabs in all. The control tabs let you exercise a wide variety of effects over the voice tabs, giving you virtually unlimited sound possibilities.

### Bass Voice Tabs

These tabs let you select from three separate bass voices... String Bass, Sax Bass, and Fuzz Bass. They are described fully under the BASS VOICES section of this manual.

## ACCESSORIES

The following accessories for the Gibson Portable Organ are available at additional cost from your Gibson Organ dealer.

### 13-Note Bass Pedal Keyboard

Covers the same range as the Manual Bass Keyboard and responds to all of the same controls and voice tabs. Its chief value is that it permits you to use both hands on the Keyboard and play the bass line on the pedals. You can also continue both the right hand and the bass line while using the left hand to operate the voice and control tabs.

### Organ Bench

This matching bench is completely portable and collapses for easy carrying. It also serves as the carrying case for the 13-note pedal bass keyboard.

### Amplifier

Although the Gibson Portable Organ may be used with any good quality amplifier, the Maestro Reverb TR-370 or Gibson Combo Reverb Amplifiers are recommended for this instrument.

# VOICES

## VOICE TABS

The voices in the Gibson Portable Organ are classified into three families: Flute, String, and Reed. All Gibson voices are faithful duplications of the instruments for which they are named.

The Flute Voices are pure and mellow with almost no overtones.

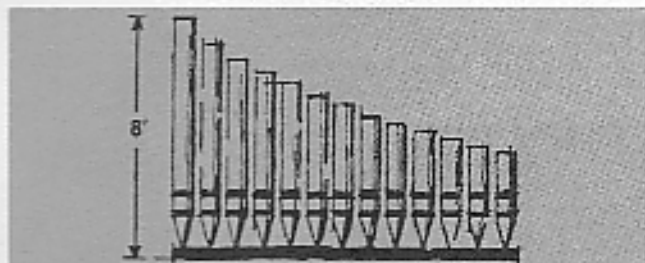
The String Voice has a vibrant, singing quality very similar to the sound of the violin.

The Reed Voices cannot be described as a group because each one has its own distinctive quality.

## FOOT SYMBOLS

The foot symbol (') following the number after each voice is a holdover from pipe organ terminology. It is used here to remain consistent with other organs. All you need remember is:

- 8' is the basic pitch;
- 16' sounds one octave lower;
- 4' sounds one octave higher;
- 2<sup>2</sup>/<sub>3</sub>' sounds an octave and a fifth (a twelfth) higher.



*Example:* If you turn on all of the Flute, Piccolo and Nazard voices (the entire Flute family), you will hear four tones. If you play a four note chord, you will hear sixteen tones. This feature gives the Gibson a full-bodied, rich tone. Here is a list of the voices of the Gibson Portable Organ followed by a brief description of each.

## KEYBOARD VOICES

Trombone 16'	Reed Family
Clarinet 16'	Yellow Tabs
String 8'	String Family
	Blue Tab
Trumpet 8'	Reed Family
Kinura 8'	Yellow Tabs
Flute 16'	
Flute 8'	Flute Family
Piccolo 4'	White Tabs
Nazard 2 <sup>2</sup> / <sub>3</sub> '	
Mixture	White Tab

## BASS VOICES

String Bass	
Sax Bass	Green Tabs
Fuzz Bass	

## keyboard voices

### TROMBONE 16' (Reed Family)

This voice produces the sound of the bass trombone. Use a Slow-Heavy Vibrato. To produce the sliding trombone effect use the Glide control.

### CLARINET 16' (Reed Family)

Played without vibrato, this voice reproduces the sound of the clarinet. It is an excellent voice for any kind of music.

### STRING 8' (String Family)

Without vibrato you will hear the rich, natural harmonics of the Gibson Organ. With Fast-Heavy Vibrato this voice has the singing quality of a violin. By playing on the lower portion of the keyboard, a viola sound is produced.

### **TRUMPET 8' (Reed Family)**

This bright voice, played with a Slow-Light Vibrato, has just the right amount of brassiness to reproduce the sound of the orchestral trumpet. For more lively tempos try the Fast-Heavy Vibrato.

### **KINURA 8' (Reed Family)**

The name of this exotic voice is derived from the Greek word for harp. Played alone, it resembles the Oboe-like reed instrument of the Far East. Its greatest value is as a reinforcing voice which adds color and harmonics to other reed voices.

### **FLUTE 16' (Flute Family)**

A basic theater organ voice pitched one octave below Flute 8', this pure, reposeful sound is ideal for flute ensemble or as a reinforcement to other solo voices.

### **FLUTE 8' (Flute Family)**

This voice combines perfectly with every other organ voice and is used more frequently than any other. It sounds one octave higher than the Flute 16'.

### **PICCOLO 4' (Flute Family)**

Sounding one octave higher than the Flute 8' and two octaves higher than the Flute 16', this voice played in arpeggios without vibrato produces brilliant bell-like tones. Played with Long Sustain and combined with the Flute 16', it creates an "echo chamber" effect. As a solo voice with Long Sustain and a Fast-Heavy Vibrato, a whistling sound is produced. The Piccolo 4' adds a bright sound to other solo flute voices when used in combination with them.

### **NAZARD 2 $\frac{2}{3}$ ' (Flute Family)**

This voice should never be played alone. Producing a tone an octave and a fifth above the key which is de-

pressed, it is used to reinforce the upper harmonics for greater color and brilliance.

### **MIXTURE**

This special voice combines the 4' and 2 $\frac{2}{3}$ ' tones. Played alone, it produces a high-pitched tone which is basically clarinet in character. Generally, you will find its greatest value is in giving brilliance and "edge" to other voices.

## **bass voices**

Only Gibson offers you a choice of these three distinctive bass voices. Now, you can select a bass voice to suit every style of music.

### **STRING BASS**

This voice gives you the sound of an authentic string bass...round, full-bodied and smooth. A perfect choice whenever you desire the plucked or bowed string bass sound. Use this voice in ballads as well as fast tempo music.

### **FUZZ BASS**

The Fuzz Bass is ideally suited to rock 'n roll and today's action music. It produces a tone that really stands out, making it a good choice for solos and "big beat" passages. Its brilliant, vibrant tonal quality gives more life and motion to the fastest tempo.

### **SAX BASS**

This voice has a low, reedy tone quality. Its sound is almost identical to that of the bass saxophone. Try this voice in popular music where the bass voice is melodious and you will get a smooth singing quality.

# CONTROLS

The controls on the Gibson Organ do not create tones themselves. However, they do produce various effects on the sound of the organ voices. There are two kinds of controls on the Gibson Organ: (1) Control Tabs, which resemble the voice tabs, and (2) Special Controls, which look like the controls on a radio or television set. Here is a list of the controls with a brief description of each. The color in parentheses following each control corresponds to the actual color of the control tab.

## Control Tabs

Bass	.....Normal-Percussion (Gray)
Bass Sustain	.....On-off (Gray)
Glide	.....Normal-Trumpet Wow Wow (Red)
Brilliance	.....Normal-Full (Red)
Vibrato	.....(Green)
Sustain	.....Medium (Red)
Sustain	.....Long (Red)
Staccato	.....On-Off (Red)
Reverb	.....On-Off (Gray)
Percussion	.....On-Off (Gray)

## Special Controls

- Bass Volume Control
- Extended Bass Control
- Repeat Speed Control

## CONTROL TABS

### Bass Percussion

This exclusive feature is described fully in the SPECIAL EFFECTS section of this manual.

### Bass Sustain

In the "Off" position, playing a bass key and releasing it quickly produces a tone of very short duration. In the "On" position, the tone lingers on, or "sustains," after releasing the key. This control gives the player absolute

control over the pedals to obtain a smooth, connecting bass line.

### Glide—Trumpet Wow Wow

This unique feature is described fully in the SPECIAL EFFECTS section of this manual.

### Brilliance

This control affects all the voices of the organ. It permits you to put greater emphasis on the "highs." You may desire to use it in the "Full" position most of the time. When you want a more subdued effect, use the "Normal" position.

### Vibrato

There are actually three vibrato control tabs on the Gibson Organ. They produce variations in the normal pitch of a tone, similar to the vibrato in a singer's voice, or that employed by a stringed instrument player. You may select a Vibrato setting suitable for an entire song, or you may change the intensity of the Vibrato for more variation. Your own personal taste and preference will dictate the proper settings.

The Vibrato On-Off is the main Vibrato control. With this tab in the "Off" position, no Vibrato will be heard. In the "On" position, the settings of the other tabs will govern the type of vibrato.

SLOW	LIGHT	OFF
VIBRATO	VIBRATO	VIBRATO
FAST	HEAVY	ON



The Vibrato Off-On tab is the main Vibrato control. With this tab in the Off position, no Vibrato will be heard. With this tab in the On position, the settings of the other two tabs will govern the type of Vibrato. Here, you have a combination of Slow and Light Vibrato useful in ballads.



SLOW	LIGHT	OFF
VIBRATO	VIBRATO	VIBRATO
FAST	HEAVY	ON



With the Vibrato turned on and the Vibrato Light-Heavy tab in the Heavy position, the depth of the Vibrato, or the variance of the tone above and below pitch, is more pronounced. This combination will provide the slow, heavy Vibrato often heard in guitar and trombone solos.

SLOW	LIGHT	OFF
VIBRATO	VIBRATO	VIBRATO
FAST	HEAVY	ON



The third tab, Vibrato Slow-Fast, governs the speed of the Vibrato effect. The above combination provides a Fast and Light Vibrato that suits almost any type of music.

SLOW	LIGHT	OFF
VIBRATO	VIBRATO	VIBRATO
FAST	HEAVY	ON



A fourth Vibrato position is the above with all tabs in the On position and provides a fast and Heavy Vibrato effect, which will be useful in most ballad, popular and theater music.

## Sustain

Normally, when you release an organ key, the tone stops. The Sustain control lets the tone linger on after the key is released. One of the many values of the Sustain is its effectiveness in making the organ "sound" in rooms which are heavily carpeted or that have heavy draper-

ies. The Long Sustain lets the tone fade gradually for about two seconds. The Medium Sustain lets the tone fade gradually for about one second.

## Staccato

Staccato gives a sudden attack for perfect definition of all notes. This effect is especially valuable in fast passages. Even if you are playing with Sustain, you can insert a staccato passage by merely flipping the Staccato tab on and off, giving a sudden attack and shortening the sustain.

## Reverb

Although the Gibson Portable Organ may be used with any good reverb amplifier, the reverb control on the organ console is effective only with the Maestro Reverb TR-370 or Gibson Combo Reverb Amplifiers. Just connect the organ to jack No. 2 on these models. The Gibson Organ has no built-in reverb unit.

## Percussion

This control is described fully in the SPECIAL EFFECTS section of this manual.

## SPECIAL CONTROLS

### Bass Volume Control

As its name implies, this is an infinitely variable control that lets you control the volume of the bass keyboard only.

### Extended Bass Control

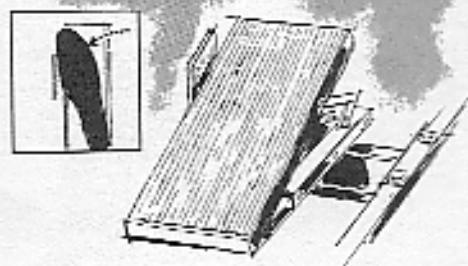
This control permits you to extend the range of the bass keyboard (Black keys) to include a portion (Gray keys) of the normal keyboard. In the "On" position, the Gray portion of the Keyboard will respond to the Pedal Voice Tabs and the Bass Volume Control. In the "Off" position, the Gray keys respond to the regular Keyboard Voice Tabs and controls.

### Repeat Speed Control

This control is described fully in the SPECIAL EFFECTS section of this manual.

# SPECIAL EFFECTS

Activates  
Both Glide  
and Trumpet  
Wow-Wow



## GLIDE—TRUMPET WOW WOW

The Glide Control is located on the left side of the Expression Pedal and is controlled by the tab marked "Glide Normal-Trumpet Wow Wow." In the Normal position, pushing the Glide to the left with the inside of the right foot will "flat" all the voices about a half tone and stop the vibrato, if on, almost completely. When the Glide is released, the voices will "glide" back to normal pitch and the vibrato will resume.

For the best playing technique, the Glide should be pressed with the foot at the same time keyboard notes are played—and then released. For example, start using the Glide Control by trying it with the Trombone 16' and a Slow-Heavy Vibrato, and you'll be able to duplicate the well-known trombone "smear."

You can also get a realistic string "glissando" by using the Glide together with the String 8' on the upper keyboard, and Fast-Heavy Vibrato. Try any violin selection and the Glide will supply the "glissando" of the strings. Adding Sustain will give the effect of "singing strings."

For Hawaiian guitar effects, use the Clarinet 16' with Slow-Heavy Vibrato, the Flute 8' or Piccolo 4' with Fast-Heavy Vibrato, or a combination of any of these tabs. Use the Long Sustain and play in a semi-staccato fashion. Press the Glide the instant you strike a key. The realism of this Hawaiian guitar effect will amaze you.

To get the Trumpet Wow Wow effect, set up the trumpet voice of the Gibson Portable by turning on the Trumpet 8'. For the full Wow Wow effect, be sure the Brilliance control is on so that you will hear the exciting highs and harmonics of the trumpet voice.

Now, place the Glide Normal-Trumpet Wow Wow in the Trumpet position. The Glide switch on the Expression Pedal will now provide you with the Trumpet Wow Wow effect instead of the Glide effect.

Unlike the Glide, Trumpet Wow Wow does not change pitch, but simply changes the timbre of the voice being played, accentuating the highs and the harmonics. Experiment with the effect and see the way it changes and enhances your music.

## BASS PERCUSSION

This special effect gives a sharp, percussive "attack" to tones produced by the pedal voices. It is effective when used with any of the three Gibson pedal voices. This effect gives you even greater variety in your bass accompaniments.

## PERCUSSION

This is one of the most unique and useful effects ever developed for the organ. It gives a vigorous "attack" and decay to the Reed and String voices. It does not affect the Flute or the Mixture voice.

In combination with Staccato, the Percussion effect has greater impact. This effect has the character of a piano or guitar, with a definite "edge" to the tone.

Using the Percussion effect on Reeds and Strings without Staccato, and combining it with the Flute voices produces the unusual effect of a sharp percussive sound which gradually gives way to the emerging Flute voices.

The Brilliance control will also change the character of the voices as they are used with percussion. Experiment with this control and with other methods of using this special effect, and you will begin to gain an idea of the unlimited value of Gibson Percussion.

## REPEAT SPEED CONTROL

This effect operates in conjunction with the Gibson Percussion. Just set up the combination for Percussion and, as you hold down a note or chord turn on and advance the Repeat Speed Control. The voices of the organ will repeat rhythmically for as long as you hold down the key. You may regulate the speed with the Repeat Speed Control knob.

One of the most effective uses of the Repeat Speed Control is in duplicating the sound of a Xylophone, Marimba, Banjo, or any instrument that repeats a note or chord.

Another exciting use of the Repeat Speed Control is rhythmic accompaniment. Using Sustain Medium or Long, play a note quickly in a staccato manner and alter the speed of the Repeat Speed Control until you get the number of repeats you desire. You get more repeats with Sustain Long than with Sustain Medium. The repeats will sound like an "echo" effect. Use this effect for playing repeated note melody effects too.

Experiment and practice until you fully understand all the uses of Percussion and the Repeat Speed Control, and you will find yourself using them more and more. Remember: the Repeat Speed Control, like Percussion, is effective only on the Reed and String voices.

# REGISTRATIONS

## PIANO

NORMAL		TROMBONE 16'	CLARINET 16'	STRING 8'	TRUMPET 8'	KINURA 8'	FLUTE 16'	FLUTE 8'	PICCOLO 1'	NAZARD 2%	MIXTURE	NORMAL	
GLIDE		PIANO S-ST-P		HARP C'D S-ST-P								BRILLIANCE	
TRUMPET WOW-WOW												FULL	

STRING BASS	SAX BASS	FUZZ BASS	NORMAL BASS	OFF PEDAL SUST.
			PERCUSS	ON

SLOW VIBRATO	LIGHT VIBRATO	OFF VIBRATO	SUSTAIN S	SUSTAIN SS	OFF STACCATO ST	OFF REVERB	OFF PERCUSS P
FAST	HEAVY	ON	MED	LONG	ON	ON	ON

## HAWAIIAN GUITAR

NORMAL		TROMBONE 16'	CLARINET 16'	STRING 8'	TRUMPET 8'	KINURA 8'	FLUTE 16'	FLUTE 8'	PICCOLO 4'	NAZARD 2%	MIXTURE	NORMAL	
GLIDE		PIANO S-ST-P		HARP C'D S-ST-P								BRILLIANCE	
TRUMPET WOW-WOW												FULL	

STRING BASS	SAX BASS	FUZZ BASS	NORMAL BASS	OFF PEDAL SUST.
			PERCUSS	ON

SLOW VIBRATO	LIGHT VIBRATO	OFF VIBRATO	SUSTAIN S	SUSTAIN SS	OFF STACCATO ST	OFF REVERB	OFF PERCUSS P
FAST	HEAVY	ON	MED	LONG	ON	ON	ON

## STEEL GUITAR

NORMAL		TROMBONE 16'	CLARINET 16'	STRING 8'	TRUMPET 8'	KINURA 8'	FLUTE 16'	FLUTE 8'	PICCOLO 4'	NAZARD 2%	MIXTURE	NORMAL	
GLIDE		PIANO S-ST-P		HARP C'D S-ST-P								BRILLIANCE	
TRUMPET WOW-WOW												FULL	

STRING BASS	SAX BASS	FUZZ BASS	NORMAL BASS	OFF PEDAL SUST.
			PERCUSS	ON

SLOW VIBRATO	LIGHT VIBRATO	OFF VIBRATO	SUSTAIN S	SUSTAIN SS	OFF STACCATO ST	OFF REVERB	OFF PERCUSS P
FAST	HEAVY	ON	MED	LONG	ON	ON	ON





# THE CARE OF YOUR *Gibson*

## CONSOLE

Modern materials have been used so that the instrument will retain its beauty—and its attractiveness will last over the years. A clean cloth cannot be surpassed for dusting. To remove fingerprints or dulling film use a cloth slightly dampened with water and a little mild soap and wipe dry.

## KEYS AND TABS

To remove stickiness or greasiness which may have accumulated, use a clean soft cloth dampened in water and a little mild soap. Do not use any solvents, thinners or dryers such as alcohol, gasoline, lighter fluid, carbon tetrachloride, etc. They may attack either or both the lettering and the finish on the tabs and keyboards.

## FOOT PEDALS

These can be cleaned with a damp cloth and mild soap solution as recommended above.

## electrical information

Gibson's electric circuits are very stable and the positively locked oscillator system was carefully tuned at the factory. However, if a special use requires a change in pitch of the entire organ, such as playing with a piano or other instrument not using the standard A-440 pitch, this can be accomplished in a few minutes with the Gibson. We recommend that you contact your Gibson dealer for this service.

**NEVER PLUG THE ORGAN INTO A DC OUTLET—DAMAGE MAY RESULT.** The line cord from the rear of the Amplifier **MUST BE PLUGGED INTO STANDARD 110-120 Volt AC LINE.** (If the power supplied in your area is other than 110-120 Volt AC, 50-60 cycles, be sure there is a notice

on the back of the Instrument that indicates the organ has been adapted for your special power requirements). Normal voltage fluctuations won't affect your Gibson, although regulation by your electrician may be required if voltage goes above 125 or below 100 volts.

## check list

If your Gibson organ becomes inoperative or does not function properly, first follow this simple step-by-step Check List before calling for service.

1. Make certain that the line cord is plugged into *live* AC outlet. Make sure the wall receptacle is not faulty. Hum from the speaker may be reduced by reversing the line-cord plug in the wall outlet.
2. Be sure the "Off-On" switch is on. Pilot light will indicate this.
3. FUSE: If pilot light does not light, check for a blown fuse. Fuse, located on power supply chassis, is easily removed. Turn fuse insert counterclockwise until it comes out. The fuse can then be pulled from the insert and a new one installed. **CAUTION:** Use only 1 Amp "Slow-blo" Type 3 AG fuse.
4. At least one voice tab must be on before a manual will play.
5. The expression Pedal must be plugged in and depressed to bring up volume.
6. The name plates show model and serial numbers (located on back of console and on back of amplifier).

A competent service technician should be consulted if difficulties persist. Your Gibson dealer is best qualified to handle this, although any good radio-television technician should be able to handle necessary repairs. Schematic diagrams will be furnished to owners upon request. Please send check or money order for \$3.00 and remember to include the *model and serial numbers* in any correspondence.

## GUARANTEE

The Gibson Organ is guaranteed to be free from defective material and workmanship and the manufacturer agrees to remedy any such defects, or to furnish a new part in exchange for any part of its manufacture which under normal installation, use and service discloses such defect, provided the instrument is delivered by the owner to us or the authorized dealer from whom the instrument was purchased, intact for our examination, with all transportation charges prepaid to our factory, and provided such examination discloses in our judgment that it is defective.

This guarantee applies to the tone generators for a period of five years from the date of manufacture. All other components are guaranteed for a period of one year from the date of purchase. We assume no liability under this guarantee if the instrument has been subjected to misuse, neglect, accident, incorrect wiring not our own, or any changes made to the circuits or any part of the instrument, except substitution of resistors and condensers and provided said resistors and condensers are of high quality brand names of manufacturers whose products have been approved by us, and provided further that there has been no improper installation or use of the instrument other than provided for in the instructions accompanying the purchase of the instrument, nor does this guarantee apply to parts which have been repaired outside of our factory, nor to instances where the serial number of the instrument has been removed or defaced, or changed, nor to accessories not of our own manufacture used therewith.

This guarantee is in lieu of all other guarantees expressed or implied, and no representative or person is authorized to assume for us any other liability in connection with the sale of the instrument.