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~~there a Cheap, Common~~  
~~and Amazing~~  
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~~Speaker? YES, the~~  
Eminence

~~SQUAREBACK!~~

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Celestion BN12 300s*

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~~and sound test Finally~~

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*Cheap Amp Sound  
Plugged Into A Vintage  
Celestion Speaker*

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Celestion AN Series  
Animation **The ultimate  
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Shootout HD**

B\u0026W DM2 II VS  
Celestion Ditton 15 Xr -  
- - Soundtest

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Why the Original  
Greenback **KILLS** the  
Reissue if you play  
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*BEST Way To Improve  
Your Amp's Sound //  
Celestion Alnico Blue  
vs. Greenback Celestion  
Greenback vs. Vintage  
30 IR comparison  
Fender Champion 20  
Speaker Upgrade:  
Celestion TF0818  
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Stadium Sized Marshall  
Wall Cranked in a Small  
Room!~~EVM 12L,~~  
~~Eminence and Celestion~~

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~~high power speaker~~  
~~shootout~~ Which size  
Guitar Speakers do you  
prefer? WGS ET-65 vs  
Celestion Greenback  
(Fender Blues Junior)  
Celestion Speaker  
Shootout: Seventy80,  
Greenback, G12T75,  
G12B150, Vintage 30.  
Blueback vs Greenback  
Speakers - Can you hear  
the difference??  
~~CELESTION V30 vs~~

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~~CELESTION V30 IR  
MESSE 2017: Axi2050  
—Holy Grail of Drivers  
from Celestion? How  
can speakers sound SO  
different in the same  
guitar cabinet !? The  
Very First 1965ish  
Celestion Greenbacks—  
Detail and Dynamics  
Out of This World.  
Clean Guitar Speaker  
Shootout: Celestion,  
JBL D120, Altec~~



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**Lansing, using Top  
Hat Amp Head Guitar  
Speaker Comparison (**

Celestion speakers + 1

WGS) Test of Kemper

Profile of Sarno Music

Solutions CTP preamp

into a McIntosh

MC2100 power amp

*This Speaker Re-Cone*

*sounds like the original*

*LOST FORMULA*

*Pulsonic Greenback!*

**Celestion Cdx1 1425**

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## **User Guide**

Celestion CDX1 1425  
Compression Driver - 1  
inch exit 25W  
neodymium drive unit  
with 108dB output  
sensitivity and a  
frequency range of  
2000-20kHz.

## **Celestion CDX1 1425 - Compression Driver - Neodymium**

Celestion CDX1-1425

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Celestion CDX1-1445

Compression Driver - 1

inch exit 20W ferrite

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magnet speaker drive  
with 106dB sensitivity  
and 1500-20,000Hz  
frequency range.

## **Celestion CDX1-1445 Compression Driver - Ferrite**

Celestion CDX1-1745  
Compression Driver - 1  
inch exit 40W speaker  
drive unit with ferrite  
magnet, 110dB output  
sensitivity and a

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1200-20kHz frequency  
range  
Guide

**Celestion CDX1-1745  
Compression Driver -  
Ferrite**

Celestion CDX1-1748  
Compression Driver -  
60W speaker drive unit  
with ferrite magnet, 1  
inch exit, 110dB  
sensitivity and a  
frequency range of  
1-20kHz

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On the 75th anniversary of the atomic bombings of Hiroshima and Nagasaki comes this heart-pounding account of the war-room drama inside the cabinets of the United States and Japan that led to Armageddon on August 6, 1945. Here are the

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secret strategy sessions, fierce debates, looming assassinations, and planned invasions that resulted in history's first use of nuclear weapons in combat, and the ensuing chaotic days as the Japanese government struggled to respond to the reality of nuclear war. During the closing months of World War II, as

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America's strategic bombing campaign incinerated Japan's cities, two military giants locked in a death embrace of cultural differences and diplomatic intransigence. The leaders of the United States called for the "unconditional surrender" of the Japanese Empire while

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developing history's deadliest weapon and weighing an invasion, Downfall, that would have dwarfed D-Day. Their enemy responded with a last-ditch plan termed Ketsu-Go, which called for the suicidal resistance of every able-bodied man and woman in "The Decisive Battle" for the homeland. But had



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Emperor Hirohito's  
generals miscalculated  
how far the Americans  
had come in developing  
the atomic bomb? How  
close did President  
Harry Truman come to  
ordering the invasion of  
Japan? Within the  
Japanese Supreme  
Council at the Direction  
of War, a.k.a. "The Big  
Six," Foreign Minister  
Shigenori T?g? risked

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assassination in his  
crusade to convince his  
dysfunctional  
government, dominated  
by militarist fanatics, to  
save his country from  
annihilation. Despite  
Allied warnings of  
Japan's "prompt and  
utter destruction" and  
that the Allies would  
"brook no delay," the  
Big Six remained  
defiant. They refused to

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surrender even after the atomic bombings of Hiroshima and Nagasaki. How did Japanese leaders come to this impasse? The answers lie in this nearly day-by-day account of the struggle to end the most destructive conflict in history.

Draws on the personal  
*Page 27/48*

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reminiscences and experiences of submariners to document the heroic accomplishments of the U.S. Navy's Submarine Force, which, in the wake of the disaster at Pearl Harbor, became one of the few things that stood between the shattered U.S. Pacific Fleet and the Japanese Navy. Reprint.

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This book provides an introduction to 24 iconic figures, real and fictional, that have shaped the detective/mystery genre of popular literature. • Parallel chronologies placing each of the book's 24 subjects in their historical/cultural context • Individual selected bibliographies

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figures plus a selected  
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critical sources treating  
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have solid theoretical  
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based on original  
research.

A Murano artist and  
painter interested in the  
decorative arts, and

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particularly in glass,  
Vittorio Zecchin  
(1878-1947), from 1921  
to 1925 and in  
accordance with a  
practice not seen in  
Murano before,  
occupied the position of  
artistic director of the  
V.S.M. Cappellin  
Venini & C. glassworks,  
founded in 1921 by the  
Venetian antiquarian  
Giacomo Cappellin and



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the young Milanese lawyer Paolo Venini, together with other shareholders, with the intention of offering a sophisticated, modern style of production.

Responding to the demands expressed by Cappellin and Venini, Zecchin designed monochrome blown-glass pieces with extraordinary colours

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and classical essential lines. Products of this kind, clearly different to anything being offered by their contemporaries and in perfect harmony with the changed public taste, marked a decisive turning point in the 20th-century panorama of Murano and contributed significantly to the renaissance of the sector. The elegance of

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the design combined  
with evocative shades of  
colour also

characterised the glass  
pieces designed by  
Zecchin (between 1925  
and 1926) for M.V.M.  
Cappellin & C., where  
he continued working as  
artistic director after the  
association between  
Giacomo Cappellin and  
Paolo Venini came to an  
end in 1925. This

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volume reconstructs for the first time the entire collection of transparent blown- glass pieces designed by Vittorio Zecchin, first for Cappellin and Venini and then for Cappellin alone. It consists of a sequence of about 900 models (from vases to compote bowls, from table services to chandeliers) which were

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identified following rigorous research. The work of Zecchin is illustrated both by an extensive set of photographs produced for this occasion and a selection of period photographs and drawings, mostly unpublished.

Reprint. Originally published: F. List,

*Page 37/48*

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Sochineni'ia dl'ia  
fortepiano, tom IX.  
Vengerskie rapsodii.  
Moscow: Izdatelstvo  
"Muzyka," 1975.

The Family Songbook is the perfect choice for a sing-along. The songs are well-known, the arrangements are easily playable and the keys are singable. The list of composers and artists

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reads like a Hall of Fame List: George and Ira Gershwin, Mariah Carey, Michael Jackson, Woody Guthrie, Cole Porter, Luther Vandross and Kelly Clarkson, to name a few. Dan Coates' arrangements sound full and rich, while still remaining accessible.

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This wide-ranging study of British writers and poets of the 1930s--including Auden, Isherwood, Spender, Waugh, and Greene-- examines the masterpieces of that momentous decade, not in linguistic isolation, but in the contexts--social, political, historical,



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ideological, and  
personal--in which they  
were composed.

Cunningham maps out  
the dominant images  
and concerns, nothing  
less than the central  
obsessions and  
imposing images of the  
'30s imagination. He  
analyzes the obsession  
with violence, the  
"destructive element" of  
post-World War

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consciousness; the cult of youth, of schools and schoolmasters; the infatuation with heroes--flyers, mountaineers, and racing car drivers--and the related concern about "being small," weak, or neurotic in an age of mass politics. In order to illustrate this kaleidoscope of themes, Cunningham examines

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not only the canonical texts, but also "minor" forms and writings, including detective stories, films, and popular songs, showing how these neglected genres also illuminate the work of this period.

Urban centres are at the heart of the dynamics of war and peace, of stability and violence: as

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‘safe havens’ for those seeking protection, as concentrations of public administrative and military apparatus, and as symbolic bases of state sovereignty and public authority. Heavy fighting in South Sudan’s capital city of Juba, post electoral protests and brutal killings in Bujumbura, Burundi, and violent

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urban uprisings in  
Congo's cities of Goma  
and Kinshasa, all  
demonstrate that cities  
represent critical arenas  
in African conflict and  
post-conflict dynamics.  
This comprehensive  
volume offers a  
profound analysis of the  
complex relationship  
between the dynamics  
of violent conflict and  
urbanisation in Central

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and Eastern Africa. The authors underline the need to look simultaneously at cities to understand ongoing conflict and violence, and at conflict-dynamics to understand current urbanisation processes in this part of the world. Building on empirical and analytical insights from cities in Uganda, Rwanda, Burundi, DR

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Congo, South Sudan and Kenya, this collection demonstrates how emerging urbanism in the larger Great-Lakes region and its Eastern neighbours presents a fascinating window to investigate the transformative power of protracted violent conflict. This book was originally published as a special

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issue of the Journal of  
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