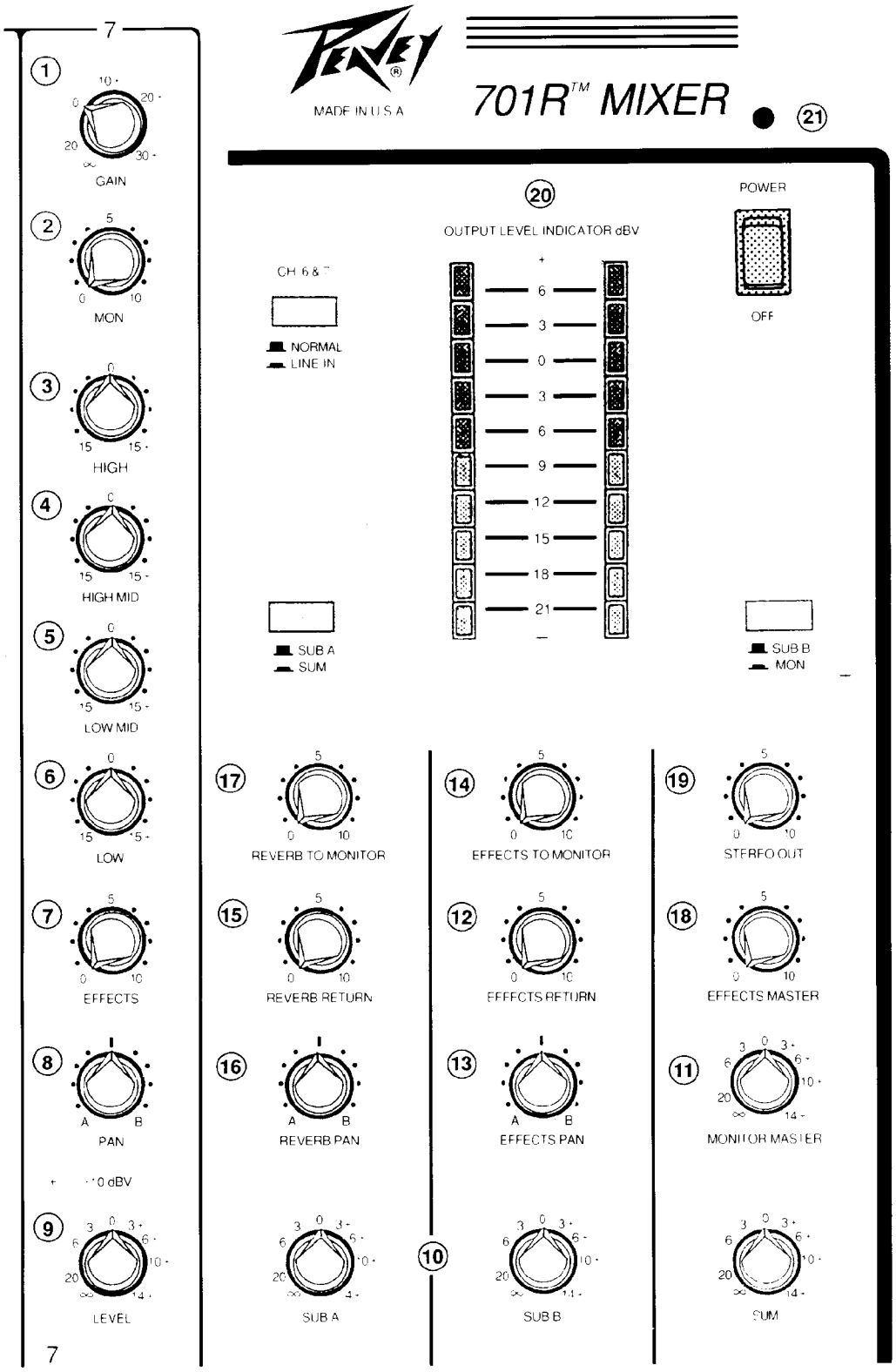
OWNERS MANUAL

701R™ MIXER

WARNING: TO PREVENT ELECTRICAL SHOCK OR FIRE HAZARD, DO NOT EXPOSE THIS APPLIANCE TO RAIN OR MOISTURE. BEFORE USING THIS APPLIANCE, READ THE OPERATING GUIDE FOR FURTHER WARNINGS.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MADE IN U.S.A.
701R™ MIXER
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POWER
OFF
CH. 6 & 7
NORMAL
LINE IN
SUB A
SUM
SUB B
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GAIN
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HIGH MID
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INTRODUCTION

The system you have purchased is a very portable package with the flexibility of mixers twice the size at twice the price. The 701R™ features seven channels, excellent **4-band equalization, rack-mount versatility, balanced inputs, and balanced outputs.**

Rack-mountable mixers have a special place in sound reinforcement applications, and many times no other type product will suffice. The 701R requires a very low profile, vertical mounting space, and is exceptionally thin, front to back. These dimensions are critical, as rack space is usually a premium consideration. The input circuitry has tremendous dynamic range and will handle sound reinforcement applications with ease. As you read the enclosed literature, please try to learn as much as possible about the product so your job of sound reproduction will be easier and the results will be an overall improved performance. The person doing sound or installing sound systems is actually an extension of the performance and should master the sound equipment, just as a musician masters his/her instrument.

INPUT GAIN CONTROL (1)

The Input Gain Control of the 701R Mixer utilizes a dual control element configuration so that input **attenuation** and **gain adjustment** occur simultaneously. This arrangement allows the vital input circuitry to handle almost any input voltage from low level mics to speaker levels. The function and operational requirements of this input gain stage are conventional and should present no operational difficulty.

MONITOR SEND CONTROL (2)

The monitor send control is the channel mixing element for determining the all important monitor mix. Signals for the monitor sends are obtained right after the input preamp and **before** the channel **EQ.** These are referred to as **pre monitor sends,** i.e. they are **before** the channel equalization and channel level controls. This makes them independent of these controls and any changes made to the EQ or channel level will not affect the monitor system. Having the monitor send with pre-EQ capability is absolutely vital to avoid feedback of the monitor system when EQ and normal incremental setting variations are made in the channel fader during the course of the performance.

HIGH FREQUENCY EQ (4)

This control determines the relative boost or cut of the highest frequency adjustment on this console and features a 15 dB boost or cut at 15 kHz. This control operates in a shelving configuration which prevents any additional gain above the usable audio spectrum from causing undesirable hiss and instability. The zero setting indicates a flat frequency response with no alteration of the extreme highs and clockwise indicates a boost while counterclockwise indicates a cut or a dip in the high frequencies. Usually feedback is not much of a problem at very high frequencies, but the control is very important for giving that sibilant sound on the extreme highs and on the s's and t's of the vocals.

HIGH MID FREQUENCY EQ (5)

This control determines the relative boost or cut of the upper mid or lower treble frequencies and is capable of 15 dB boost or cut at 3 kHz. A balance of mid range frequencies should begin with a flat setting of zero so that adjustments may be made with a cut or a boost of this control. The action of the control is peak/notch type which interfaces with the adjacent equalizers in a smoother manner to yield optimum summing capability of the channel equalization. Usually a minus setting of this control is desirable to eliminate harshness with most systems and control feedback.

LOW MID FREQUENCY EQ (5)

This control is operational in the lower mid range or upper bass region and is capable of 15 dB boost or cut at 400 Hz. This EQ control exhibits a peak/notch characteristic which operates smoothly with the adjacent equalizer controls and allows proper balancing of the upper bass and lower mid range frequencies. This control is very vital for controlling the mid range frequencies of the human voice when vocals are being amplified. (Most vocals require a slight minus setting of this control.)

LOW FREQUENCY EQ (6)

This control is capable of 15 dB boost or cut at 60 Hz and demonstrates a shelving characteristic so that excessive lows are not boosted below the usable range of typical sound reinforcement. The shelving action of this circuit has proven to yield much more satisfying and effective equalization characteristics than some of the wide open EQ circuits claiming 20 to 25 dB boost and cut. Care should be taken with the low frequency control not to over-boost lows on any particular instrument or vocal due to the fact that tremendous amounts of headroom will be used up and a general muddiness will be apparent in the sound system reproduction. Woofers may also be blown much more easily with extreme low frequency boost.

EFFECTS SEND CONTROL (7)

This effects control is **post** and is effected by the equalization of each channel and its level is also effected by the channel level control. **NOTE:** This action is totally opposite from the monitor send controls on each channel which are **pre** and unaffected by other features on the channel. When the effects send control is activated on any particular channel, a signal is sent through the master effects level control and appears at the effects output on the rear panel. This output may be patched into many various effects devices. (See effects patch diagrams.) **NOTE:** The internal reverb drive receives its signal from the effects send control also and a signal is then sent to the master reverb control in the master section in order for the internal reverberation system to function. When operating an outboard effects device and the internal reverb system simultaneously, the channel send control on the effects mix must be optimized for the amount of both effects on a particular channel.

PAN CONTROL (8)

This control is most often used to assign certain channels to one or both subs. The action is conventional and clockwise rotation assigns to sub "B" while counterclockwise rotation assigns to sub "A". A setting of 12:00 places the channel equally in both subs. **NOTE:** When recording, this control may be used for stereo imaging (left, right, or both).

CHANNEL LEVEL CONTROL (9)

The channel level is the output control that determines the mix of the various channels into the master mix. This control should be operated near the zero indication of unity gain whenever possible and the input gain control should be adjusted accordingly for each instrument or vocal, etc. **NOTE:** Above the zero point on the channel level slider there is 14 dB of gain as you increase to the upper limit of the level control. It is virtually impossible to have too much gain during typical sound reinforcement situations and when a low gain situation presents itself it is nice to be able to increase the channel gain by 14 dB with the level control and possibly avoid having to readjust input gain sensitivity. **NOTE:** Operation above "0" increases system noise. Operation below "0" decreases system noise but at the sacrifice of system headroom.

MASTER SECTION — FRONT PANEL

As the name implies, the master section of the 701R Mixer contains all of the controls for the respective mixing busses and supplementary controls to allow other special functions to be achieved. The master level controls should be set in such a manner that they are close to the center of their travel (0 dB) to take advantage of the maximum control action. It is poor practice to set up the input channels at too high a level which will require the user to run the main levels at a low setting to achieve the desired result. Operation in this manner will cause the operator to lose his "range" of the control action with all the gain located in one element while the other is in the infinity position. This manner of operation also tends to create headroom problems. Best practice calls for most controls to be operated near the middle of their operating range to allow mixing control margins. Remember that while mixing it is important to allow yourself adequate margins within which to operate. By using any of the controls in their extreme positions, you have effectively reduced your operational latitude.

These master controls allow the operator complete flexibility of functions and should allow almost any mixing situation to be handled. As with any reasonably complex system, experience and operator knowledge of the equipment are essential for satisfactory performance. The mixer, like the musician's instrument, should be practiced on and learned. To properly operate a mixer during a performance requires thorough knowledge and trained reflexes to allow proper responses under the stress of demanding and sometimes sudden situations.

Please note that the master level controls have a 0 dB indication. Operating within these ranges will assure the best combination of signal to noise ratio and headroom.

SUB MASTERS (A & B) (10)

The subs (A & B) are the main output level controls and regulate the signal levels being supplied to the output jacks on the rear panel. **Again, under normal usage, these controls should be operated near the 0 dB range to allow optimum performance.**

The unique circuitry of the 701R Mixer derives a signal which is the sum of the A and B outputs in order to make possible operation of the A and B outputs as submasters to the sum. As with the sub A and B controls, the sum should be operated close to its middle (0 dB) range.

MASTER MONITOR CONTROL (11)

The master monitor control is located just above the sum master control. Operation of this control is similar to that of any rotary gain control on the mixer and should be set in conjunction with the respective individual channel monitor send controls to achieve operation somewhere within the middle rotation of the master control. The action of this control is conventional and should present no problem. The output signal from the master monitor is available from the output connectors on the rear panel. Again, under normal usage, these controls should also be operated near the center of their range to allow optimum performance.

EFFECTS RETURN CONTROL (12)

The effects return control may be considered an auxiliary input channel with a high impedance input and has been designed to accept a wide range of audio signals. This effects control is coupled to the effects pan, which then feeds into the Sub A and Sub B mixing busses.

EFFECTS PAN CONTROL (13)

The effects pan control determines the relative balance from the effects level control blended into the sub mixing busses.

EFFECTS TO MONITOR CONTROL (14)

The effects to monitor control enables signals from the effects return input to be mixed back into the monitor mixing bus. This unique feature enables external effects such as echo units, flangers, delay lines, etc., to be blended back into the monitor output signal if desired.

REVERB RETURN CONTROL (15)

The reverb return control determines the amount of delay (reverb) signal blended back into the subs.

REVERB PAN (16)

The reverb pan control determines the relative balance from the reverb level control blended into the sub mixing busses.

REVERB TO MONITOR CONTROL (17)

This unique circuit of the 701R Mixer allows mixing of reverberation signal back into the monitor mixing bus for those who do not prefer a "dry" monitor sound. (**NOTE:** Feedback may be more pronounced with reverb on the monitors.)

EFFECTS MASTER CONTROL (18)

The effects master control is the final control element determining the output level from the effects send jack on the rear panel, as well as the amount of reverb drive delivered to the internal reverberation system. Please note that no reverberation effect may be achieved unless the individual channel effects send controls and the effects level control are adjusted properly.

STEREO OUT (19)

Controls the level appearing at the stereo output jack at the rear panel. (See back panel)

LED OUTPUT LEVEL INDICATION (20)

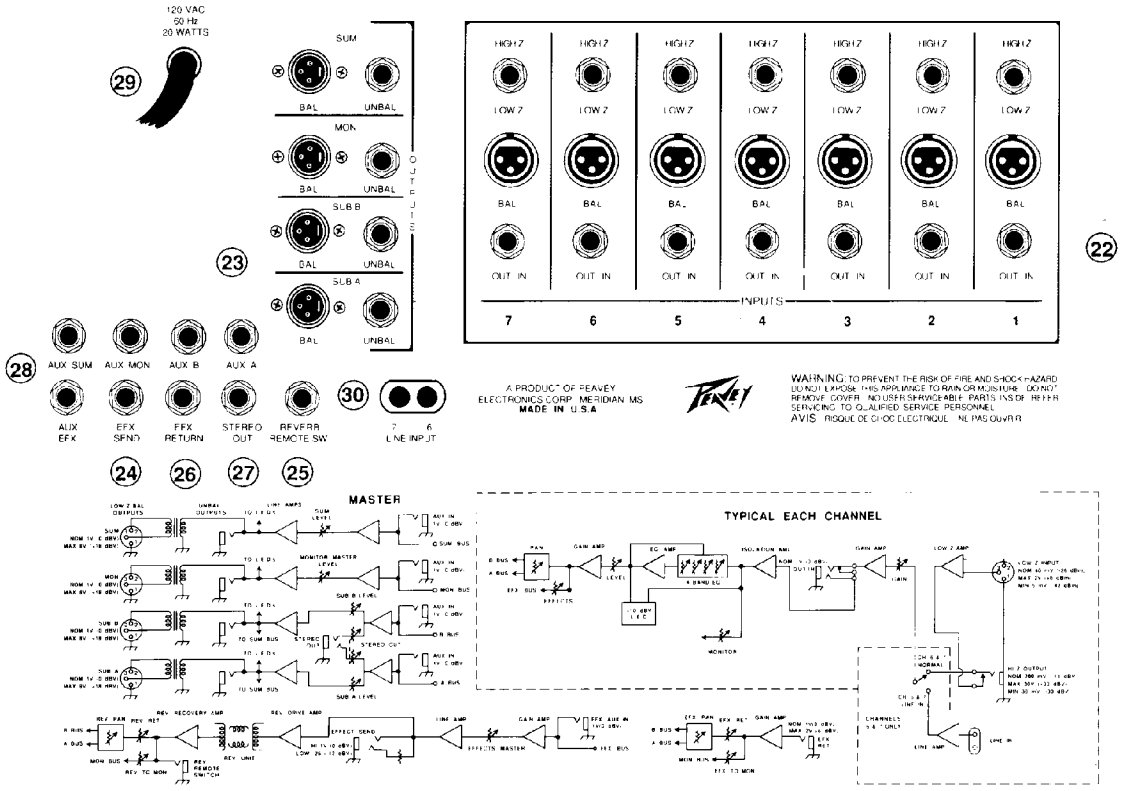
NOTE: The two, 10-segment LED ladders on the front panel are extremely important visual "tools" and their operation must be understood to achieve maximum benefits from this mixing system. The two LED displays have a unique "switching" system allowing each ladder a "dual" function. The switch located to the left of the LED ladders enables the operator to choose either the Sum (switch in the "in" position) or sub A (switch in the "out" position) output levels to be displayed on the left LED ladder. The switch to the right of the LED ladder allows a choice of Monitor (switch in the "in" position) or sub B (switch in the "out" position) output levels on the right LED ladder.

The LED ladders feature an extremely effective "warning system" for all of the above mentioned functions. Should the LED ladders reach the 6 dBV LED (top of the ladder reading), the remaining LEDs automatically "shut-down" giving the operator an instant visual indication that the possibility of clipping might be present. **NOTE: Under normal operating conditions, the channel levels and master controls for Sub A, Sub B, Sum, and Monitor should all be operated near their center positions (0 dB indicated).** This type of operation will ensure that the possibility of clipping (overload) is at a minimum.

Each channel of the 701R Mixer has a 10 dB LED level indicator. This red LED serves as a warning device for the operator indicating that any particular channel has reached 10 dBV (3V RMS), and the possibility of "clipping" could occur. Actual "clipping" occurs at 18 dBV, so when the LED flashes, 8 dB of headroom is left. If this LED stays lit continuously, the operator should reduce the input gain control on that channel. Occasional flashing on "peaks" can be considered normal.

POWER SWITCH/PILOT LED (21)

The power switch is of the simple 2-position "rocker" type with the pilot LED immediately below it. Operation of this switch is conventional and should present no problems in operation. The "on" position will be indicated when the LED pilot light glows, signifying power is being delivered to the mixer circuitry.



REAR PANEL INPUT SECTION

The rear panel of the 701R Mixer contains all the interface connection to and from the electronic circuitry. The versatility offered by these connections is unmatched by any competing unit and a thorough understanding of the various features is **essential** in order to fully realize the performance and versatility of this unit.

Each channel features both balanced (symmetrical) low impedance (600 ohms) as well as high impedance (50K ohms) unbalanced inputs. Each of these inputs feature extremely wide dynamic range and are fully transient-protected to ensure durability under road conditions. While these inputs are intended primarily for microphones, they will also work well for many other types of program sources.

OUT/IN JACK (22)

The 701R features a "stereo" out/in jack on each channel to facilitate the use of direct outputs/inputs from the preamps for "patching" various auxiliary units (chorus, flanging, tape/digital/analog delays, equalizers, etc.) "inline." To utilize this unique system, a stereo plug (ring/tip/sleeve) to a "Y" chord must be used. The "tip" portion of the ¼" stereo jack serves as the channel send (output) while the "ring" portion will return the processed signal to the channel. The "sleeve" portion serves as the ground.

Since this is a stereo jack configuration, the first "click" on the jack may be used as a "pre-EQ" output with a mono ¼" plug if desired. This first "click" **will not** disturb the signal flow to the remainder of the channel as it is fed into the master section. **NOTE:** IF THE SECOND CLICK OF THE OUT/IN JACK IS UTILIZED WITHOUT RETURNING ANY SIGNAL TO THE CHANNEL FROM AN EFFECTS DEVICE **THE REMAINING PREAMP FUNCTIONS WILL BE DISABLED.**

REAR PANEL

REAR PANEL MASTER PATCH SECTION

SUBS (A & B), MONITOR, AND SUM OUTPUTS (23)

Each line out features a phone jack as well as a balanced XLR output to enable maximum patching flexibility. These line amplifiers are capable of providing more than 8V RMS output, and are fully transient and short circuit protected for maximum field reliability. The output level presented by these jacks is controlled by the settings of the various master level controls on the front panel.

EFFECTS OUTPUT (24)

The effects output presents the signal from the effects mixing bus. This jack is of a unique "two-position" type with the first position being the low level output and the second position being the high level output. This unique arrangement enables use of this mixer with either line level or instrument level effects device depending on which "click" of the jack is used. The overall output level from the effects jack is determined by the setting of the master effects level control on the front panel.

REVERB FOOTSWITCH (25)

To facilitate remote control of the reverberation function, we have included a remote control footswitch jack. Any standard, single pole footswitch may be used to remotely defeat the reverb function. Please note that this switch disables the reverb system **only** and has no effect whatsoever on the effects system.

EFFECTS RETURN (26)

The effects return input on the rear panel may be considered an auxiliary channel featuring its own level and panning controls located on the front panel. This effects return is capable of handling a wide range of input signals and is a very high

impedance type (220K ohms). The effects return system feeds into both main mixing busses and is intended for use when returning signals from external devices to be mixed into the main mixing busses.

STEREO OUT JACK (27)
The 701R Mixer is supplied with a highly usable stereo output jack for connection to recording decks or other outboard equipment. Musicians/sound personnel will find this line-level stereo output perfect for recording live performances and/or rehearsals.

AUXILIARY INPUTS (28)
The auxiliary inputs are line level access points to the five internal mixing busses. They are medium impedance type (33K ohms) and are provided to allow parallel mixers or for any other purpose that requires direct signal injection into the internal mixing busses.

LINE CORD (29)
For your safety, we have incorporated a 3-wire line (mains) cable with proper grounding facilities.

WARNING: IT IS NOT ADVISABLE UNDER ANY CIRCUMSTANCES TO REMOVE THE GROUND PIN. IF IT IS NECESSARY TO USE THE AMP IN A 2-PIN PLUG SYSTEM WITHOUT PROPER GROUNDING FACILITIES, SUITABLE GROUNDING ADAPTORS SHOULD BE USED. MUCH LESS NOISE AND GREATLY REDUCED SHOCK HAZARD EXISTS WHEN THE UNIT IS OPERATED WITH THE PROPER GROUNDED RECEPTACLES.

LINE INPUTS (RCA) (30)
Channels six and seven function normally with microphones or line level signals but also have additional (RCA) inputs. The "in" position of the push switch which is located in the master section allows an input signal to be patched into 6 and 7 from the line inputs at the rear panel. With the switch in the "out" position, channels 6 and 7 can be used with the normal mic or line inputs. (Please check the specifications of any device being patched in.)

SPECIFICATIONS

SUMMARY OF FUNCTIONS
7 ch in; Sub A & B out; sum out; 1 pre mon. out, 1 post effect (high/low level) out; stereo out; 4 band EQ, pan, +10 dBV LED each channel

MASTER
Effects & reverb return with pan, effects & reverb to monitor; dual/switchable LED ladders; stereo (RIAA) phono inputs (switched to ch. 6 & 7)

INPUTS, EACH CHANNEL
1 low Z balanced microphone; 1 high Z unbalanced line; 1 high Z unbalanced (stereo ring) pre return

INPUTS, MASTER
1 high Z unbalanced auxiliary each for Sub A, Sub B, monitor, sum, and effects; 1 high Z unbalanced effects return, stereo (RIAA) phono inputs

OUTPUTS, EACH CHANNEL
1 low Z unbalanced (stereo tip) pre send

OUTPUTS, MASTER
1 low Z transformer balanced line & 1 low Z unbalanced line each for Sub A, Sub B, monitor, and sum; 1 unbalanced (stereo jack) stereo out; Rev F.S.; 1 low Z unbalanced (high/low level) effects

CHANNEL MICROPHONE INPUTS
Mic Impedance: Low Z 600 ohms balanced
Nominal Input Level: −26 dBM, 40 mV RMS
Minimum Input Level: −42 dBM, 6 mV RMS
Maximum Input Level: +8 dBM, 2 volts RMS

CHANNEL LINE (HIGH Z MIC) INPUTS
Line Impedance: Hi Z 50K ohms unbalanced
Nominal Input Level: −14 dBV, 200 mV RMS
Minimum Input Level: −30 dBV, 30 mV RMS
Maximum Input Level: +30 dBV, 30 volts RMS

CHANNEL RETURNS AND AUXILIARY INPUTS
Line Impedance: Hi Z 33K ohms unbalanced
Designed Input Level: 0 dBV, 1 volt RMS

STEREO LINE INPUTS (RCA)
Line Impedance: 50K ohms
Nominal Input Level: −14 dBV, 200 mV RMS
Minimum Input Level: −30 dBV, 30 mV RMS
Maxinum Input Level: +18 dBV, 8V RMS

EFFECTS RETURN INPUT
Line Impedance: Hi Z 100K ohms unbalanced
Nominal Input Level: 0 dBV, 1V RMS
Minimum Input Level: −14 dBV, 0.2V RMS
Maximum Input Level: +6 dBV, 2V RMS

SUB A, SUB B, MONITOR & SUM BALANCED OUTPUTS
Load Impedance: 600 ohms or greater
Nominal Output: 0 dBV, 1V RMS
Maximum Output: +18 dBV, 8V RMS into 50K ohms load
+16 dBM, 5V RMS into 600 ohms load

SUB A, SUB B, MONITOR, SUM & EFFECTS (HIGH LEVEL) UNBALANCED OUTPUTS
Load Impedance: 600 ohms or greater
Nominal Output: 0 dBV, 1 V RMS
Maximum Output; +18 dBV, 8V RMS into 50K ohms load
+16 dBM, 5V RMS into 600 ohms load

EFFECTS (LOW LEVEL) UNBALANCED OUTPUT
Load Impedance: 10K ohms or greater
Nominal Output: −12 dBV, 0.25V RMs
Maximum Output: +6 dBV, 2V RMS

The following specs measured with a nominal input gain setting of +14 dB all channels, all levels set at 0 dB, all EQ set flat, all Low Z inputs terminated with 600 ohms, all High Z inputs and all outputs terminated with 47K ohms

Frequency Response
(Any in/out combination with 1V RMS output)
+0, −2 dB, 20 Hz to 30 kHz

System Hum & Noise
−84 dBV (High Z line inputs)
(All channels on) −80 dBV (Low Z mic inputs)

Equivalent Input Noise
(20 Hz - 20 kHz, 250 ohms)
−126 dBV

Overall Distortion
(Any in/out combination, 20 Hz - 20 kHz 1V RMS) Less than .05% THD, TYP below .01%

Equalization
±15 dB 60 Hz & 15 kHz, shelving
±15 dB 400 Hz & 3 kHz, peak/notch

Crosstalk
Greater than 50 dB 1 kHz

Maximum Available Gain
+14 dB Sum Control
+14 dB Sub Control
+14 dB Channel Control
+30 dB Input Control
+14 dB Balanced Input Circuit
+86 dB Total

LED Readout Range
−21 to +6 dBV
(Switchable Sub A/Sum, Sub B/Monitor)

Channel Status Indicator LED Calibration
+10 dBV (Red)

Power Requirements
120V AC, 60 Hz, 20 Watts (Domestic)

THIS LIMITED WARRANTY VALID ONLY WHEN PURCHASED AND REGISTERED IN THE UNITED STATES OR CANADA. ALL EXPORTED PRODUCTS ARE SUBJECT TO WARRANTY AND SERVICES TO BE SPECIFIED AND PROVIDED BY THE AUTHORIZED DISTRIBUTOR FOR EACH COUNTRY.

Ces clauses de garantie ne sont valables qu'aux Etats-Unis et au Canada. Dans tous les autres pays, les clauses de garantie et de maintenance sont fixees par le distributeur national et assuree par lui selon la legislation en vigueur.

Diese Garantie ist nur in den USA and Kanada gultig. Alle Export-Produkte sind der Garantie und dem Service des Importeurs des jeweiligen Landes unterworfen.

Esta garantia es valida solamente cuando el producto es comprado en E.U. continentales o en Canada. Todos los productos que sean comprados en el extranjero, estan sujetos a las garantias y servicio que cada distribuidor autorizado determine y ofrezca en los diferentes paises.

ONE-YEAR LIMITED WARRANTY/REMEDY

PEAVEY ELECTRONICS CORPORATION ("PEAVEY") warrants this product, EXCEPT for covers, footswitches, patchcords, tubes and meters, to be free from defects in material and workmanship for a period of one (1) year from date of purchase, PROVIDED, however that this limited warranty is extended only to the original retail purchaser and is subject to the conditions, exclusions and limitations hereinafter set forth:

PEAVEY 90-DAY LIMITED WARRANTY ON TUBES AND METERS

If this product contains tubes or meters, Peavey warrants the tubes or meters contained in the product to be free from defects in material and workmanship for a period of ninety (90) days from date of purchase; PROVIDED, however, that this limited warranty is extended only to the original retail purchaser and is also subject to the conditions, exclusions and limitations hereinafter set forth.

CONDITIONS, EXCLUSIONS AND LIMITATIONS OF LIMITED WARRANTIES

These limited warranties shall be void and of no effect if:

a. The first purchase of the product is for the purpose of resale; or
b. The original retail purchase is not made from an AUTHORIZED PEAVEY DEALER; or
c. The product has been damaged by accident or unreasonable use, neglect, improper service or maintenance, or other causes not arising out of defects in material or workmanship; or
d. The serial number affixed to the product is altered, defaced or removed.

In the event of a defect in material and/or workmanship covered by this limited warranty, Peavey will:

a. In the case of tubes or meters, replace the defective component without charge;
b. In other covered cases (i.e., cases involving anything other than covers, footswitches, patchcords, tubes or meters), repair the defect in material or workmanship or replace the product, at Peavey's option;

and provided, however, that, in any case, all costs of shipping, if necessary, are paid by you, the purchaser.

THE WARRANTY REGISTRATION CARD SHOULD BE ACCURATELY COMPLETED AND MAILED TO AND RECEIVED BY PEAVEY WITHIN FOURTEEN (14) DAYS FROM THE DATE OF YOUR PURCHASE.

In order to obtain service under these warranties, you must:

a. Bring the defective item to any AUTHORIZED PEAVEY DEALER or AUTHORIZED PEAVEY SERVICE CENTER and present therewith the ORIGINAL PROOF OF PURCHASE supplied to you by the AUTHORIZED PEAVEY DEALER in connection with your purchase from him of this product.
If the DEALER or SERVICE CENTER is unable to provide the necessary warranty service you will be directed to the nearest other PEAVEY AUTHORIZED DEALER or AUTHORIZED PEAVEY SERVICE CENTER which can provide such service.

OR

b. Ship the defective item, prepaid, to:

PEAVEY ELECTRONICS CORPORATION
International Service Center
Highway 80 East
MERIDIAN, MS 39301

including therewith a complete, detailed description of the problem, together with a legible copy of the original PROOF OF PURCHASE and a complete return address. Upon Peavey's receipt of these items:
If the defect is remedial under these limited warranties and the other terms and conditions expressed herein have been complied with, Peavey will provide the necessary warranty service to repair or replace the product and will return it, FREIGHT COLLECT, to you, the purchaser.

Peavey's liability to the purchaser for damages from any cause whatsoever and regardless of the form of action, including negligence, is limited to the actual damages up to the greater of $500.00 or an amount equal to the purchase price of the product that caused the damage or that is the subject of or is directly related to the cause of action. Such purchase price will be that in effect for the specific product when the cause of action arose. This limitation of liability will not apply to claims for personal injury or damage to real property or tangible personal property allegedly caused by Peavey's negligence. Peavey does not assume liability for personal injury or property damage arising out of or caused by a non-Peavey alteration or attachment, nor does Peavey assume any responsibility for damage to interconnected non-Peavey equipment that may result from the normal functioning and maintenance of the Peavey equipment.

UNDER NO CIRCUMSTANCES WILL PEAVEY BE LIABLE FOR ANY LOST PROFITS, LOST SAVINGS, ANY INCIDENTAL DAMAGES OR ANY CONSEQUENTIAL DAMAGES ARISING OUT OF THE USE OR INABILITY TO USE THE PRODUCT, EVEN IF PEAVEY HAS BEEN ADVISED OF THE POSSIBILITY OF SUCH DAMAGES.

THESE LIMITED WARRANTIES ARE IN LIEU OF ANY AND ALL WARRANTIES, EXPRESS OR IMPLIED, INCLUDING, BUT NOT LIMITED TO, THE IMPLIED WARRANTIES OF MERCHANTABILITY AND FITNESS FOR A PARTICULAR USE; PROVIDED, HOWEVER, THAT IF THE OTHER TERMS AND CONDITIONS NECESSARY TO THE EXISTENCE OF THE EXPRESS, LIMITED WARRANTIES, AS HEREINABOVE STATED, HAVE BEEN COMPLIED WITH, IMPLIED WARRANTIES ARE NOT DISCLAIMED DURING THE APPLICABLE ONE-YEAR OR NINETY-DAY PERIOD FROM DATE OF PURCHASE OF THIS PRODUCT.

SOME STATES DO NOT ALLOW LIMITATION ON HOW LONG AN IMPLIED WARRANTY LASTS, OR THE EXCLUSION OR LIMITATION OF INCIDENTAL OR CONSEQUENTIAL DAMAGES, SO THE ABOVE LIMITATIONS OR EXCLUSIONS MAY NOT APPLY TO YOU. THESE LIMITED WARRANTIES GIVE YOU SPECIFIC LEGAL RIGHTS, AND YOU MAY ALSO HAVE OTHER RIGHTS WHICH MAY VARY FROM STATE TO STATE.

THESE LIMITED WARRANTIES ARE THE ONLY EXPRESS WARRANTIES ON THIS PRODUCT, AND NO OTHER STATEMENT, REPRESENTATION, WARRANTY OR AGREEMENT BY ANY PERSON SHALL BE VALID OR BINDING UPON PEAVEY.

In the event of any modification or disclaimer of express or implied warranties, or any limitation of remedies, contained herein conflicts with applicable law, then such modification, disclaimer or limitation, as the case may be, shall be deemed to be modified to the extent necessary to comply with such law.

Your remedies for breach of these warranties are limited to those remedies provided herein and Peavey Electronics Corporation gives this limited warranty only with respect to equipment purchased in the United States of America.

INSTRUCTIONS — WARRANTY REGISTRATION CARD

1. Mail the completed WARRANTY REGISTRATION CARD to:

PEAVEY ELECTRONICS CORPORATION
POST OFFICE BOX 2898
MERIDIAN, MISSISSIPPI 39302-2898

   a. Keep the PROOF OF PURCHASE. In the event warranty service is required during the warranty period, you will need this document. **There will be no identification card issued by Peavey Electronics Corporation.**
2. IMPORTANCE OF WARRANTY REGISTRATION CARDS AND NOTIFICATION OF CHANGES OF ADDRESS:
   a. Completion and mailing of WARRANTY REGISTRATION CARDS — Should notification become necessary for any condition that may require correction, the REGISTRATION CARD will help ensure that you are contacted and properly notified.
   b. Notice of address changes — If you move from the address shown on the WARRANTY REGISTRATION CARD, you should notify Peavey of the change of address so as to facilitate your receipt of any bulletins or other forms of notification which may become necessary in connection with any condition that may require dissemination of information or correction.
3. You may contact Peavey directly by telephoning (601) 483-5365.
4. Please have the Peavey product name and serial number available when communicating with Peavey Customer Service.

DANGER

EXPOSURE TO EXTREMELY HIGH NOISE LEVELS MAY CAUSE A PERMANENT HEARING LOSS. INDIVIDUALS VARY CONSIDERABLY IN SUSCEPTIBILITY TO NOISE INDUCED HEARING LOSS, BUT NEARLY EVERYONE WILL LOSE SOME HEARING IF EXPOSED TO SUFFICIENTLY INTENSE NOISE FOR A SUFFICIENT TIME. THE U.S. GOVERNMENT'S OCCUPATIONAL SAFETY AND HEALTH ADMINISTRATION (OSHA) HAS SPECIFIED THE FOLLOWING PERMISSIBLE NOISE LEVEL EXPOSURES:

DURATION PER DAY IN HOURS	SOUND LEVEL dBA, SLOW RESPONSE
8	90
6	92
4	95
3	97
2	100
1½	102
1	105
½	110
¼ or less	115

ACCORDING TO OSHA, ANY EXPOSURE IN EXCESS OF THE ABOVE PERMISSIBLE LIMITS COULD RESULT IN SOME HEARING LOSS. EAR PLUGS OR PROTECTORS IN THE EAR CANALS OR OVER THE EARS MUST BE WORN WHEN OPERATING THIS AMPLIFICATION SYSTEM IN ORDER TO PREVENT A PERMANENT HEARING LOSS IF EXPOSURE IS IN EXCESS OF THE LIMITS AS SET FORTH ABOVE. TO INSURE AGAINST POTENTIALLY DANGEROUS EXPOSURE TO HIGH SOUND PRESSURE LEVELS, IT IS RECOMMENDED THAT ALL PERSONS EXPOSED TO EQUIPMENT CAPABLE OF PRODUCING HIGH SOUND PRESSURE LEVELS SUCH AS THIS AMPLIFICATION SYSTEM BE PROTECTED BY HEARING PROTECTORS WHILE THIS UNIT IS IN OPERATION.

CAUTION

THIS MIXING CONSOLE PREAMP HAS BEEN DESIGNED AND CONSTRUCTED TO PROVIDE ADEQUATE SIGNAL (VOLTAGE) FOR PLAYING MODERN MUSIC. IMPROPER USE OF THE GAIN/EQUALIZER CONTROLS AND/OR IMPROPER USE OF INTERNAL/EXTERNAL BUSSES MAY CREATE CLIPPING (SQUARE WAVES) AND POSSIBLY CAUSE SUBSEQUENT DAMAGE TO THE LOUDSPEAKER SYSTEMS. EXTENDED OPERATION OF THE GAIN/EQUALIZATION CONTROLS IN THEIR MAXIMUM POSITIONS IS THEREFORE, **NOT** RECOMMENDED. PLEASE BE AWARE THAT **MAXIMUM POWER** CAN BE OBTAINED WITH VERY LOW SETTINGS OF THE **GAIN/EQUALIZATION** CONTROLS IF THE INPUT SIGNAL IS VERY STRONG.

IT IS COMMON PRACTICE AMONG USERS OF SOUND REINFORCEMENT EQUIPMENT TO IDENTIFY THE INDIVIDUAL CHANNELS WITH A STRIP OF TAPE PLACED ABOVE OR BELOW THE ROW OF VOLUME FADERS. MANY TYPES OR BRANDS OF TAPE HAVE A VERY STRONG ADHESIVE WHICH CAN INHIBIT THE PAINT ON THE FACEPLATE AND ACTUALLY REMOVE THE PAINT WHEN THE TAPE IS REMOVED. WE STRONGLY RECOMMEND THAT SCOTCH TAPE NOT BE USED ON PAINTED SURFACES NOR ANY OTHER TAPE THAT IS NOT ESPECIALLY DESIGNED FOR SUCH APPLICATIONS. MEDIUM OR LIGHT ADHESIVE MASKING OR PAINTER LABEL TAPE IS RECOMMENDED IF TAPE IS USED. ANY TAPE LEFT ON PAINTED SURFACE FOR EXTENDED PERIODS WILL BE DIFFICULT TO REMOVE. NEVER USE CLEAR OR SCOTCH TAPE FOR THESE APPLICATIONS.

1. Read all safety and operating instructions before using this product.
2. All safety and operating instructions should be retained for future reference.
3. Obey all cautions in the operating instructions and on the back of the unit.
4. All operating instructions should be followed.
5. This product should not be used near water, i.e. a bathtub, sink, swimming pool, wet basement, etc.
6. This product should be located so that its position does not interfere with its proper ventilation. It should not be placed flat against a wall or placed in a built-in enclosure that will impede the flow of cooling air.
7. This product should not be placed near a source of heat such as a stove, radiator or another heat producing amplifier.
8. Connect only to a power supply of the type marked on the unit adjacent to the power supply cord.
9. Never break off the ground pin on the power supply cord. For more information on grounding write for our free booklet "Shock Hazard and Grounding."
10. Power supply cords should always be handled carefully. Never walk or place equipment on power supply cords. Periodically check cords for cuts or signs of stress, especially at the plug and the point where the cord exits the unit.
11. The power supply cord should be unplugged when the unit is to be unused for long periods of time.
12. If this product is to be mounted in an equipment rack, rear support should be provided.
13. Metal parts can be cleaned with a damp rag. The vinyl covering used on some units can be cleaned with a damp rag, or an ammonia based household cleaner if necessary.
14. Care should be taken so that objects do not fall and liquids are not spilled into the unit through the ventilation holes or any other openings.
15. This unit should be checked by a qualified service technician if:
    A. The power supply cord or plug has been damaged.
    B. Anything has fallen or been spilled into the unit.
    C. The unit does not operate correctly.
    D. The unit has been dropped or the enclosure damaged.
16. The user should not to attempt to service this equipment. All service work should be done by a qualified service technician.

Features and specifications subject to change without notice.

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Printed in U.S.A. 6/90