OWNER'S MANUAL

The combination of the latest electronics with the classic cabinet design of the 1950's make the new Vintage outstanding in performance as well as looks. The Vintage features a 110 watt (RMS) tube type chassis with more than enough punch to be heard over larger and more powerful amps. The Vintage features volume, treble, middle, and bass controls. Reverb is also standard on all Vintage models. The open back cabinets of the Vintage series lend to their "singing" quality and the harmonics of the amp enable the performer to get clean sound, as well as natural distortion with tremendous sustaining quality.

We now offer three models of the Vintage to allow the performer to choose either 10 or 12 inch speakers in several combinations for maximum tonal versatility. Matching extension speakers are also available.

(1,2) Normal channel input jacks provide the complete tonal range of the amplifier and should normally be used unless the bass rolloff of the bright channel is desired. The gain of the normal channel is slightly more than the bright channel. This increased gain is useful when adjusting the master volume control for harmonic effects.

(3,4) Bright channel input jacks provides a Bass rolloff, allowing more of the high frequencies to come through.

(5) The volume control serves to control the gain of the preamp. This preamp circuit makes possible exceptional gain and input imdedance while allowing the amplifier to provide tremendous dynamic range.

Please remember that the volume control of the vintage controls the SENSITIVITY of the preamp, not the POWER of the amp. It is entirely possible for the amp to be driven to full power output on very low volume settings if the signal from your instrument is extremely high.

(6) The bass control varies the amount of bass response in the system and is very effective in achieving a balanced tonal blend.

(7) The middle control enables the musician to tailor the vital mid-range response. Experimentation with the unique middle circuit will show that it is much more effective than conventional circuits.

(8) The treble control varies the high end response of the amplifier.

(9) The reverb control determines the amount of delayed signal (reverb) blended into the output. This circuit is able to produce tremendous sustain and clarity by properly damping the driver coils of the reverb unit. The reverb is effective in BOTH channels.

(10) The master volume control is very useful for obtaining a number of effects. The most common use of this control is for obtaining overdrive and sustain at low sound levels. Another valuable use for this control is for controlling the response and noise of the amp in a recording studio.

The master volume control is the final gain determining element before the signal is fed into the output amplifier and could more accurately be called a "sensitivity" control. To obtain maximum overdrive and sustain, the individual channel volume controls should be set near maximum, and the output of the system should be adjusted with the master volume control. You will discover that many different and pleasing harmonic effects can be obtained by trying different settings of the tone, volume, and master volume controls. It has been found that when operating the amp in the overdriven condition, lower settings of the treble control tend to give a smoother "natural distortion characteristic". The normal background noise (hiss, hum, etc.) can be very effectively controlled for recording studio applications by use of the master volume control. To reduce these noises, reduce the setting of the master volume control.

(11) The pilot light indicates when the electrical supply (mains) is supplying power to the amplifier.

(12) The Standby switch allows the operator to cut the amp off without shutting off the tube filaments. This places the amp in a "Standby" mode which eleminates the warm up time for the tube filaments when the amp is switched on.

(13) The on/off switch is a two position switch which cuts the amp on and off.

(14) The fuse is located within the cap of the fuse holder and should be replaced with one of the proper value if it should fail. It is necessary that the proper value fuse be used to avoid damage to the equipment and to avoid voiding the warranty. If your amplifier repeatedly blows fuses, the unit should be taken to a qualified service center for repair.

(15) The ground switch is a two position switch which is used to ground the amplifier properly. One of the positions will yeild the least hum or popping when the instrument is touched, and this is the position that should be used.

(16) For your safety, we have incorporated a 3 wire line (mains) cable with a grounding lug. It is not advisable to remove the ground pin under any circumstances. If it is necessary to use the amp with the old two prong sockets, a suitable adaptor should be used. Much less noise and greatly reduced shock hazard exists when the amp is operated with the proper grounded receptacle.

(17) The main speaker output jack #1 is a switching type and must be plugged into before the external speaker jack #2 becomes functional. The output impedance of these amplifiers is 4 ohms TOTAL. Other load impedances can be used with a sacrifice in performance. It is not recommended that less than a 2 ohm load be used on these amps to avoid undue loading of the output tubes.

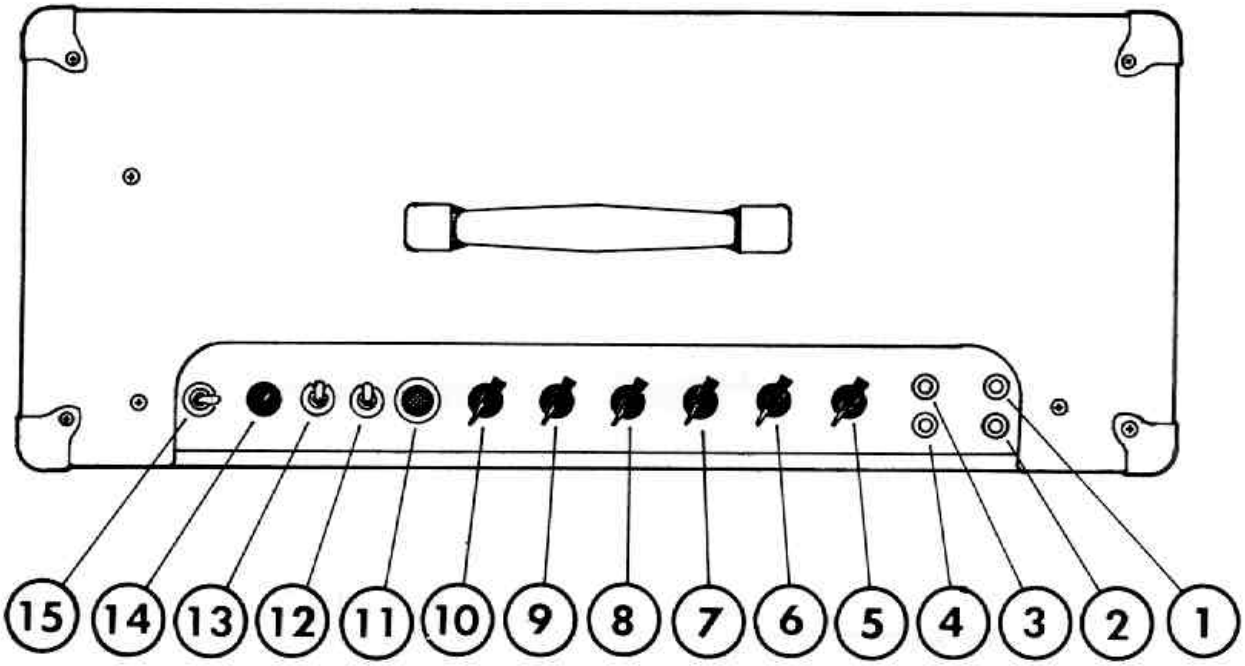
(18) The external speaker jack #2 is designed to allow use of additional speaker systems with the amp. This jack does not become operational until the main jack #1 has been connected to a speaker. It is advisable to note that we have provided additional power in this amp to drive more than one speaker system. This additional power could be more than one speaker system can handle.

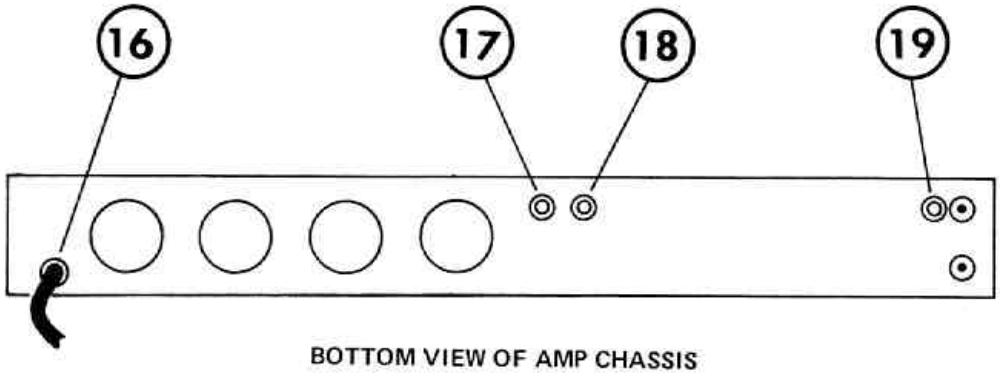
These and all other high power tube type amplifiers must be used in the proper manner to avoid damage to tubes and other internal components. Below are several instructions that **MUST** be followed when operating high powered tube type equipment.

A. NEVER OPERATE THE AMPLIFIER WITHOUT A SPEAKER LOAD!! This amp is equipped with a shorting system on the main output jack to help protect against accidentally turning on the amp without a load. If the speaker patch cord is plugged into the amp, but not connected to the speakers, the amp is NOT loaded and could cause problems if the amp is turned on and operated in this manner. The natural inductance of the output transformer can store energy that normally is transferred to the speaker and is capable of developing tremendous voltages. These voltages can cause serious internal arcing between the elements of the output tubes and their related circuitry. This is the MOST important consideration in the safe operation of your tube amp.

B. The 6L6GC output tubes are the most rugged audio power tubes on the market and should provide long service in the output circuit. Each tube has a keying pin moulded into the base to index the pins into their proper positions. When installing or removing the tubes, it is possible to break off these index pins by bending the tube too much in its socket. Use extreme caution when handling the tubes. UNDER NO CIRCUMSTANCES SHOULD TUBES WITH BROKEN OR MISSING INDEX PINS BE INSERTED IN THE SOCKETS. If a tube is inserted in the improper manner (wrong indexing), the output stage will instantly be damaged when the unit is turned on. Use of tubes with broken or missing index pins voids the warranty.

(19) The reverb footswitch jack provides a method for reverb cut off by use of the optional remote footswitch. Any footswitch with the proper plug (standard phone plug) and a shielded cable will work with this jack.





BOTTOM VIEW OF AMP CHASSIS

PEAVEY ELECTRONICS TECHNICAL SPECIFICATIONS
MODEL: VINTAGE

I. POWER AMPLIFIER SECTION:

A. Output Power @ 1 KHZ @ 117 VAC Line:

1. Rated Power: 110 W RMS @ Rated Load: 4 OHMS

2. Power vs. Distortion:

LOAD IMPEDANCE	8	4	2	1	OHMS
OUTPUT @ 5% THD	100	110	75	not recommended	W

B. Peak Output @ Rated Load: 8 AMPS & 30 VOLTS, 240 WATTS

C. Music Power Output @ Rated Load: 150 WATTS RMS @ 5% THD

II. PRE-AMPLIFIER SECTION:

A. Input Characteristics: (Tone Controls Full CW, Volume @ 12:00, Master Full CW)

1. Sensitivity: 30 mV @ 1 KHZ

2. Input Impedance: 330 K OHMS

3. Noise: 60 DB (Open Ckt), 65 DB (50 K OHMS), 70 DB (Short Ckt)*

B. Distortion @ 1 KHZ @ Rated Output: Less Than 0.5% THD #

C. Frequency Response: 3 DB Down @ 40 HZ & 25 KHZ

D. Tone Controls: ± 12 DB @ 50 HZ & 5 KHZ

E. Middle Control: 10 DB Cut

F. Reverb Control: Continuously Variable with Foot-switch Cut-off

G. Master Volume: Used in Conjunction with Input Volume to Produce Over-drive

Measured with Reverb Control Full CCW

* Signal-to-noise ratio in DB below rated output

Specifications and schematics published in this manual are subject to change without notice

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