

BANDIT OPERATING GUIDE



WARNING:
TO PREVENT ELECTRICAL SHOCK OR FIRE
HAZARD, DO NOT EXPOSE THIS APPLIANCE
TO RAIN OR MOISTURE.

GENERAL DESCRIPTION

Through our Research & Development programs, we have recently made tremendous strides in solid-state design and Peavey's new Bandit™ embodies totally new innovations as well as the experience gained over the past fifteen years. Music has seen amps go from small single units to large stacks and now back to smaller amps again. Many musicians today are desperately seeking a **good** small amp. The new Peavey Bandit™ is quite a departure from previous solid-state amps and represents what we feel is a dramatic increase in performance over units previously available. This versatile new amplifier features totally new circuitry throughout. Careful attention has been paid to even the most subtle factors influencing tonal texture, overload dynamics, sustaining characteristics and interaction of the preamp, power amp stage/loudspeaker combination. The thousands of hours we have spent giving this attention to the many and various ingredients and "seemingly insignificant" details makes the difference between a superlative and exceptional amplifier and one that is merely good.

The Bandit™ incorporates the features needed to reproduce the complex tonalities and dynamics necessary for today's guitarists. Our intensive Research and Development program has recently yielded several significant and, we feel, pivotal breakthroughs in amplification of the electric guitar. For many years, both guitarists and instrument amp manufacturers have diligently sought to reproduce the warm, "saturating" characteristic of vacuum tubes with solid-state equipment. Our innovative new Bandit™ features a new effect that we call "SATURATION™," which produces the kind of gain compression/expansion that has previously been obtainable only with a select few extremely high gain, relatively powerful tube type amps. In the past, many companies have attempted to reproduce the much sought after characteristics of vacuum tubes by using field effect transistors, MOS FETS, interstage transformers, series gain stages, etc. The results were usually **loud** but **did not** accomplish the goal. We feel our new SATURATION™ circuit gives the necessary dynamic characteristics, harmonic texture, and compression/expansion so eagerly sought after by contemporary musicians.

To complement the Bandit's™ sophisticated circuitry, we have included the latest generation three-band passive tone network and further enhanced the equalization with active presence circuitry capable of yielding a substantial boost or cut. This unique presence equalization is located at the proper point in the circuitry to allow incremental control over the extreme highs.....even when playing in the distortion mode.

The combination of the input dynamics, "SATURATION™" effect, and the extremely effective equalization circuitry enables the Bandit™ to quite literally simulate almost any guitar sound available from any amp, old or new. The Bandit™ also features a second normal channel that is footswitch selectable and incorporates our unique AUTOMIX™ switching circuitry now being copied by so many of Peavey's competitors.

In addition to the above, a full range reverb has been included utilizing a current source drive circuit for optimized damping and maximum performance from the reverb delay line. The rugged 50 watt power amplifier features ideal damping and bandpass characteristics. This new electronic chassis is complemented by a newly designed loudspeaker whose characteristics have been carefully matched to complement the frequency response, power output and damping factor of the Bandit's™ power amp. The ruggedly constructed ¾" cabinet is covered with a rugged 34 oz. vinyl which has proven to be unmatched for roadability and durability.

FRONT PANEL

INPUTS (A) (B)

The new Bandit™ has been provided with two input jacks, each having different sensitivities and a unique arrangement allowing the gain of **both** jacks to be **equalized** when instruments are plugged into **both** jacks. The high gain jack (A) is the input normally used and has considerably more sensitivity and input impedance than the low gain jack (B). This low gain jack has been included to allow extension of the input dynamic range. If the output signal from your instrument is prematurely overloading (distorting) the high gain input, then the low gain input (-6 dB) should be used.

GAIN BLOCK™

The Bandit™ has been designed utilizing our new "GAIN BLOCK™" signal processing front end. The provision of three interacting controls allows total control of the amp's gain structure (dynamics), harmonic content, overload texture, and output level. Each of the three control functions must be understood, and adequate experimentation time must be spent in order to fully utilize the potential of this unique and innovative new amp.

PRE GAIN/PULL BRIGHT CONTROL (C)

Our lead channel pre gain control is similar to a conventional volume control in that it is the first level setting device in the system. Our input preamp circuitry utilizes variable negative feedback with the pre gain control as part of the active circuit. Utilization of this type circuitry enables an optimum combination of input dynamic range, input impedance, and low noise operation for any particular gain setting. Operation should present no problem since its action is conventional even though the associated circuitry is quite different from older, totally passive circuits. Please be aware that this control exhibits the professional logarithmic (audio) taper having approximately one-fourth of the gain achieved at the 12:00 o'clock position with the balance being obtained as the control is rotated clockwise. Many manufacturers utilize "linear" action controls that concentrate almost all of the gain in the first one-third of the control rotation. While this "linear operation" is "initially impressive," it should be noted that having **all** the gain "up front" in the first one-third turn is **misleading** and significantly reduces the amount of control latitude available.

The pre gain control features an integral pull switch giving a boost to the high frequencies of approximately 8 dB. This pull switch enables significant "brilliance" to be added when desired. Experience has proven that added brilliance tends to detract somewhat from the smooth overload characteristics when playing in the distortion mode.

"SATURATION™" CONTROL (D)

The SATURATION™ control is the element for setting the operating point for our new and unique "SATURATION™" circuitry." Because the guitar amp is a very vital part of the sound of the electric guitar, we have devoted many years toward achieving the proper "sound" and gain/overload dynamics sought by guitarists. Until now, amps utilizing vacuum tubes (valves) have been considered by many players to be superior to most solid-state units. Today, Peavey is the only **major** manufacturer of **both** tube type **and** solid-state amps, giving us a unique opportunity to study and analyze the various characteristics of each type.

Our extensive research revealed that tubes have the unique ability to "gain compress" at high levels producing a pleasing and "harmonically rich" smooth overload capability. Once having identified the various characteristics of tube amps, we set out to develop solid-state circuitry that would match the dynamics and harmonic textures of tube type equipment.

Our "SATURATION"™ effect closely duplicates the gain/compression effect of vacuum tubes. The total tube sound is a result of the "interplay" between the voltage application (preamp) and the power amp/speaker interface. The "SATURATION"™ circuit operates in the preamp circuitry and exhibits successively more gain/compression effect as the control is rotated clockwise. It should be noted that the SATURATION™ effect must be balanced with proper settings of all three controls in the GAIN BLOCK™ for maximum effect. The pre gain must be set high enough for adequate drive voltage to the SATURATION™ circuit, while the SATURATION™ control should be varied to achieve the desired sustain/overload characteristics. The post gain (master volume) sets the sensitivity of the power amp and must be used in conjunction with the above controls for proper results.

It should be remembered that the SATURATION™ effect takes place in the **preamp** and that when the pre and post gain controls are set to drive the power amp to maximum output, the SATURATION™ circuit will have correspondingly little effect on the total sound of the unit as the normal overload characteristics of the **power amp** come into effect.

NOTE

TO ACHIEVE PROPER SATURATION™ CHARACTERISTICS FROM YOUR AMPLIFIER, YOU MUST UNDERSTAND THAT THE MAJOR PORTION OF THE SIGNAL PROCESSING CIRCUIT IS LOCATED IN THE PREAMP AND THAT WHEN THE POST GAIN IS SET HIGH ENOUGH (GENERALLY "5" OR HIGHER), THE POWER AMP THEN BEGINS ADDING ITS OWN HARMONICS TO THOSE ALREADY BEING GENERATED BY THE SATURATION™ CIRCUITRY. EXPERIENCE HAS PROVEN THAT THE BEST OVERALL RESULTS ARE OBTAINED WHEN ALL THE OVERLOAD IS TAKING PLACE WITHIN THE SATURATION™ CIRCUITRY, WHILE THE INTERNAL POWER AMP/SPEAKER REMAINS BELOW THE CLIPPING POINT.

The procedure for arriving at optimum control settings with any particular guitar and equalization characteristics are as follows:

1. Plug into the high or low gain input jack.
2. Set the **post gain** control somewhere in the **middle** of its range.
3. Set the **pre gain** control somewhere in the **middle** of its range.
4. Adjust the SATURATION™ control for the desired amount of gain/compressed clipping.
5. Readjust the **pre gain** control to assure adequate drive.
6. Readjust the post gain control just below the point at which the power amp/speaker reaches the clipping point and adds its own harmonics to the predistorted signal. This setting is readily noticeable since the additional harmonics are audible when the power amp reaches its maximum output level.

NOTE

PROPERLY SET UP, THE SATURATION™ FEATURE OPERATES THE POWER AMP JUST BELOW ITS CLIPPING POINT ADDING TOTALLY SMOOTH OVERLOAD CHARACTERISTICS. BY DRIVING THE POWER AMP TO ITS OUTPUT CLIPPING LEVEL, THE OUTPUT DOES NOT BECOME LOUDER.....JUST MORE DISTORTED AND SOMEWHAT LESS PLEASING.

Experimentation and operating experience will be necessary to fully realize the unique benefits of this SATURATION™ effect.

POST GAIN CONTROL (E)

The post gain control determines the input sensitivity of the power amp. The action of this control is similar to that of a "master volume" control and can be used to control the overload dynamics of the preamp by **decreasing** the sensitivity of the power amp. The post gain control allows maximum gain and SATURATION™ effects to be achieved in the preamp circuitry while maintaining the relatively low power output levels necessary in studio or practice applications. The operation of this control is conventional and no difficulty should be encountered. To achieve a "warm" SATURATION™ type sound, it is recommended that the post gain control be set at "5" or less. Please refer to the detailed instructions for the SATURATION™ control in order to achieve optimum results when using the post gain control in conjunction with the pre gain and SATURATION™ controls.

SPECIAL NOTE

CONSIDERABLE EMPHASIS HAS BEEN PLACED ON THE OPTIMUM SETTING OF THE POST GAIN CONTROL IN ORDER TO ACHIEVE SMOOTH SATURATION™ EFFECT WITHOUT POWER AMP OVERLOAD. IF, HOWEVER, A NORMAL "CLEAN" USAGE IS DESIRED, THE OPTIMUM SETTING OF THE POST GAIN CONTROL IS "10" (FULL CLOCKWISE). THIS SETTING PROVIDES THE MAXIMUM SENSITIVITY FOR THE POWER AMP AND YIELDS THE MAXIMUM HEADROOM IN THE PREAMP AND TONE STAGES, THEREBY PREVENTING ANY PREMATURE FRONT END OVERLOAD BEFORE THE POWER AMP ITSELF CLIPS. NOTICE THE OBJECT HERE IS JUST THE OPPOSITE OF THAT OF THE SATURATION™ EFFECTS.

THE AUTOMIX™ CIRCUITRY ALLOWS THE PLAYER TO ACHIEVE DISTORTION (SATURATION™) IN THE LEAD CHANNEL AND A "CLEAN" RESPONSE IN THE NORMAL CHANNEL. IN ORDER TO OPTIMIZE THE SATURATION™ EFFECT, THE POST GAIN CONTROL MUST BE SET LOW ENOUGH TO PREVENT POWER AMP CLIPPING BUT, AT THE SAME TIME, MUST BE HIGH ENOUGH TO PREVENT INPUT CLIPPING OF THE NORMAL CHANNEL. NOTICE THIS DUAL REQUIREMENT IMPOSES AN OPERATING "WINDOW" ON THE POST GAIN CONTROL. AGAIN, SETTING THE POST GAIN SOMEWHERE IN THE CENTER OF ITS RANGE ("4" TO "5") WILL ALLOW BOTH FEATURES TO OPERATE PROPERLY.

A SUGGESTION ON ACHIEVING A "CLEAN" RESPONSE FROM THE NORMAL CHANNEL IS TO SET THE NORMAL GAIN AND POST GAIN CONTROLS FIRST BEFORE PROCEEDING TO THE LEAD CHANNEL AND ITS PRE GAIN AND SATURATION™ SETTINGS.

NORMAL GAIN/PULL BRIGHT CONTROL (F)

The normal gain controls the amount of amplification in the normal channel. This normal channel is connected through our AUTOMIX™ switching system to the post gain control (the post gain operates as a master volume with both lead and normal channels feeding it). This normal gain control is similar in operation to the pre gain control in the lead channel except that it feeds straight into the tone circuits and the post gain instead of through the SATURATION™ circuitry. This channel is provided to enable either a SATURATION™ type sound or a clean sound to be obtained and selected remotely through the AUTOMIX™ system.

NOTE

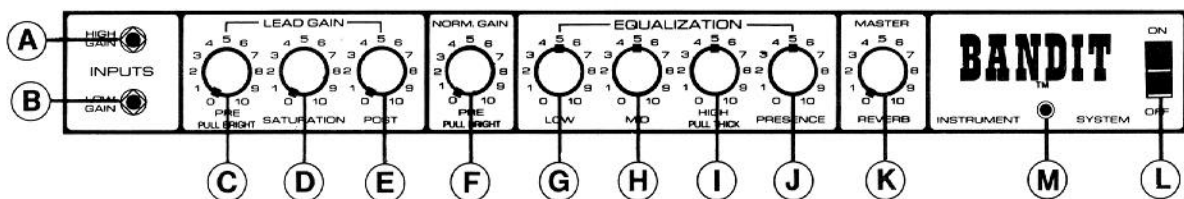
THE NORMAL CHANNEL CAN BE SELECTED BY THE REMOTE SWITCH ONLY.

This normal channel also features a pull boost switch for the high frequencies enabling 8 dB of high frequency boost. This brightness capability significantly enhances the usefulness of the normal channel. Generally, the normal channel is used for "clean" playing while the lead channel (with SATURATION™) is recommended for playing in the distortion mode.

EQUALIZATION

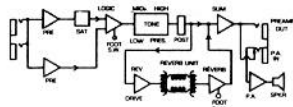
To provide a degree of tonal range, most amps today are equipped with some kind of equalization controls. Many guitar amps have been designed by engineering teams having little or no understanding of the needs of guitarists, and the usual result is generally a "hi-fi" amp in a "guitar amp configuration." As you know, a guitar amp is a vital link in the electric guitar system, and proper attention must be paid to achieving the kind of response necessary for proper tonal texture.

The Bandit™ includes controls for low, mid, high, and "presence" frequency ranges. While many amps have similar equalization control functions, many of these offer poor operation especially in the mid and low frequency EQ ranges. Our unique EQ circuitry has been designed so that the low and mid control actions "overlap" slightly as do the mid and high control actions. This intentional "interaction" of the vital middle control enables the equalization circuitry to produce a virtual "rainbow" of tonal coloration and timbre combinations. The low, mid, and high EQ controls are not active "hi-fi" type controls where the vertical (12:00 o'clock) setting is flat. The presence EQ control is an active (boost/cut) type control and is provided to allow incremental adjustment of the extreme high end. The presence control is located at a strategic point in the circuitry to allow maximum effectiveness especially in the distortion (SATURATION™) mode. Boost is obtained in clockwise settings, cut in counterclockwise positions, with flat presence response delivered in the vertical (12:00 o'clock) position. This EQ circuitry is capable of simulating most types of guitar response especially when used in conjunction with the amp's gain/overload dynamics. Again, experimentation and understanding are necessary for achieving maximum performance from this versatile new unit.



WARNING
TO PREVENT ELECTRICAL SHOCK OR FIRE HAZARD, DO NOT EXPOSE THIS APPLIANCE TO RAIN OR MOISTURE. DO NOT REMOVE FROM CASE. NO USER SERVICEABLE PARTS INSIDE. REFER SERVICE TO QUALIFIED SERVICE PERSONNEL.

PEAVEY BANDIT
MUSICAL INSTRUMENT SYSTEM



50 W 8 OHMS
20 V RMS

A PRODUCT OF PEAVEY ELECTRONICS CORP.
MERCER, N.H. MADE IN U.S.A.

LOW FREQUENCY EQ CONTROL (G)

The low frequency EQ control is the element for determining the low frequency response of the amplifier. Our unique low frequency EQ circuitry permits smooth and precise action of this control. Experimentation will illustrate that this type of EQ is ideal for musical instrument applications and its effect on the overall tonal color is profound. Increasing low frequency response is obtained as the control is rotated clockwise. Care should be taken to not overboost the low end to avoid prematurely overdriving the power amp. Most amps that are well-respected for "hard rock" have somewhat limited low end capabilities; therefore, it is not a good idea to use a lot of low end boost. With guitar signals, extreme bass boosts do not add significantly to the "projection" capabilities but do consume a "disproportionate" amount of power, generally at the expense of high and middle frequencies which have an extremely pronounced effect on the "apparent" loudness and/or projection.....i.e., do not use too much bass boost when you need all the projection you can get. When using this control, it should be remembered that bass frequencies generally require more output power than middle or high frequencies.

MID FREQUENCY EQ CONTROL (H)

The mid EQ control determines the level of the vital midrange frequencies. Our research has indicated that the midrange is often the most important (and overlooked) range of frequencies. This midband is what actually makes many guitars and amps sound the way they do. The extremes of highs and lows sometimes have minimal effects on the overall tonal color, while those frequencies we generally call the "midrange" really make the vital difference between merely a "good sound" and a "great sound." The middle frequency EQ control will enable tremendous tonal variation and is designed to interact slightly with both the low EQ and the high EQ controls. This interaction or overlapping action enables endless subtle tonal "shadings" to be achieved.

The action of this middle control is conventional with increasing midrange response as the control is rotated clockwise. This control is **very** effective in determining the overall "color" of the sound when using the SATURATION™/overload features of this amp. Generally, a much "thicker" and "fatter" sound is obtainable when more mid **boost** is used for hard rock. For clean country/jazz playing, more mid **cut** is generally better.....In any case, this mid EQ "works" and should be used to "fine tune" the overall low and high EQ to provide the tonal color needed.

HIGH FREQUENCY EQ/PULL THICK CONTROL (I)

This is the control element determining the amount of high frequency boost in the output signal. The action of this control is conventional. An increasing amount of high boost is obtained as this control is rotated clockwise. This high EQ circuit is extremely effective and should provide more than enough tonal variation for achieving almost any amount of "top end" required.

When playing hard rock, it is usually not a good idea to use maximum high end boost since excessive highs tend to make the smooth overload characteristics of this amp somewhat more "strident" and "hard" than is generally desirable.

Incorporated into the high equalization control is a pull switch that drastically alters the tonality of the entire equalization system. This pull switch adds significant amounts of upper mid frequencies and has the overall tendency to create a full "thick" midrange which has proven to be very desirable when playing in the SATURATION™ mode. This pull "thick" control adds significantly to the tonal versatility of this amplifier.

NOTE

WHEN THIS PULL SWITCH IS ACTIVATED, THE HIGH FREQUENCIES MAY BECOME LESS PRONOUNCED BECAUSE OF THE "FULLNESS" ADDED BY THE BOOSTED MIDDLE FREQUENCIES. IN ADDITION, NORMAL TONE CONTROL ACTION (ESPECIALLY THE MIDDLE CONTROL) IS LESS PRONOUNCED AND EFFECTIVE.

PRESENCE EQ CONTROL (J)

To allow total control, we have included an active type presence circuit allowing true boost and cut capabilities. This control is located **after** the regular EQ controls and is provided for precisely tailoring the extreme highs. This presence control is capable of making the output signal extremely "mellow" but still "lively" as well as adding tremendous "bite" in the boost positions. It is recommended that when utilizing the SATURATION™ effect, the final "edge" or presence of the signal be adjusted with this control. Experience has proven that extreme boosts of the presence frequencies tend to cancel out some of the "mellowness" of the amp's overload characteristics. Again, experimentation is the key to achieving optimum results.

MASTER REVERB CONTROL (K)

This control determines how much delayed (reverb) signal is blended back into the main output signal. This control is conventional in operation and should present no difficulties. Please remember that the reverb function may be remotely controlled by use of the AUTOMIX™ footswitch plugged into the remote switch socket on the rear of the chassis.

ON/OFF SWITCH (L)

The on/off switch is a simple, two-position switch which should present no operational problems.

PILOT LED (M)

The pilot LED (light emitting diode) indicates when the electrical supply (mains) is supplying power to the amplifier. This LED has a virtually infinite life span and should never need replacing throughout the life of the unit.

AUTOMIX™

For many years, most musical instrument amplifiers have featured two channels. Several years ago, Peavey introduced a novel system to allow use of both channels of the amplifier which enables the unit's **total** capabilities to be realized instead of having one channel used while the other was wasted. This unique system also featured remote control capability with channel selection being possible from a remote footswitch. We call this system "AUTOMIX™." Our AUTOMIX™ system was introduced in early 1975 and has proven to be one of the most copied innovations ever introduced in musical instrument amplification.

Use of the AUTOMIX™ system is extremely simple. Channel selection is accomplished by merely depressing the "EFFECTS/SELECTOR" footswitch button which alternately selects either the lead or the normal channel. Assuming that the lead and normal channels will normally be set up differently, the player should encounter no difficulty in ascertaining which channel is in operation at any particular time.

NOTE

NORMAL CHANNEL FUNCTION CAN ONLY BE SELECTED BY THE REMOTE AUTOMIX™ FOOTSWITCH.

REAR PANEL

REMOTE SWITCH JACK (N)

The remote switch jack is of the two-circuit (stereo) type featuring ring-tip-sleeve construction. One circuit of this jack controls the AUTOMIX™ channel switching function enabling selection of either the lead or normal channel, while the other controls the reverberation signal. Remote switching is accomplished through use of the supplied AUTOMIX™ footswitch which is conventional in function and should present no operational difficulty.

NOTE

WHEN PLUGGING IN THE AUTOMIX™ FOOTSWITCH, PLEASE BE SURE TO INSERT THE PLUG ALL THE WAY (TO THE SECOND CLICK) INTO THE JACK. FAILURE TO INSERT THE PLUG ALL THE WAY WILL NOT ALLOW FULL FUNCTION OF THE FOOTSWITCH.

PREAMP OUT (O) / POWER AMP IN (P)

To allow "in line" patching of the various accessories, we have included a system of preamp out/power amp in jacks on the rear panel. The preamp out is the straight preamp signal which is the sum of the outputs of the two channels plus reverb. The output level is approximately 1 volt RMS and is a relatively low (600 ohms) impedance. The preamp out signal is connected through a switching contact to the power amp input jack and normally the preamp out is internally connected to the power amp's input. This circuit allows basically two modes of operation. When signal is taken from the preamp output, signal is also delivered to the internal power amplifier. If access to the internal power amplifier is needed or if some accessory device such as a noise gate, delay line, effects device, etc., is to be patched "in line," then the **preamp output** signal must be connected to the **auxiliary unit's input**, while the **auxiliary unit's output** must be connected to the **power amp input** with shielded cables, thereby placing the auxiliary unit in series or "in line" with the normal signal path. Additional booster amp/speaker combinations should be patched using the preamp output. With this unique patching facility, many interesting effects can be accomplished.

Please note that the power amp input has a sensitivity of 1 volt RMS at an input impedance of 20K ohms. Any device capable of interface with this impedance and/or level should function satisfactorily and present no difficulties.

LINE CORD (Q)

For your safety, we have incorporated a three-wire line (mains) cable on the bottom of the chassis with proper grounding facilities. It is not advisable to remove the ground pin under any circumstances. If it is necessary to use the amp without proper grounding facilities, suitable grounding adaptors should be used. Much less noise and greatly reduced shock hazard exist when the unit is operated with the proper grounded receptacles.

SPECIAL NOTE

YOUR AMPLIFIER INCORPORATES INTERNAL FUSING. SHOULD YOUR AMPLIFIER DEVELOP A FAILURE, THIS INTERNAL FUSE SHOULD BE REPLACED BY COMPETENT SERVICE PERSONNEL SINCE HIGH VOLTAGES ARE PRESENT INSIDE THE CHASSIS.

CAUTION

FOR CONTINUED PROTECTION AGAINST FIRE HAZARD, REPLACE ONLY WITH SAME TYPE AND RATING FUSE.

BANDIT™ SPECS:

POWER AMPLIFIER SPECIFICATIONS:

RATED POWER & LOAD:

50W RMS into 8 ohms

POWER @ CLIPPING:

(5% THD, 1 KHz, 120 VAC line)

Typically:

30 W RMS into 16 ohms

50W RMS into 8 ohms

45W RMS into 4 ohms

2 ohms not recommended

FREQUENCY RESPONSE:

+0, -1 dB, 60 Hz to 20 KHz @ 40 watts into 8 ohms

TOTAL HARMONIC DISTORTION:

Less than 0.2%, 100 mW to 40W RMS,

60 Hz to 10 KHz, 8 ohms, typically below 0.1%

INTERMODULATION DISTORTION:

Less than 0.2%, 100 mW to 40W RMS,

60 Hz & 5 KHz, 8 ohms, typically below 0.1%

HUM & NOISE:

More than 90 dB below full power

SLEW RATE:

Greater than 15 V/uSec

POWER REQUIREMENTS: (Domestic)

150W RMS, 50/60 Hz, 120 VAC

PREAMP SECTION:

THE FOLLOWING SPECS ARE MEASURED @ 1KHz WITH THE CONTROLS PRESET AS FOLLOWS:

LEAD GAIN PULL BRIGHT OFF (IN)

SATURATION @ 0

POST GAIN @ 10

NORMAL PRE GAIN @ 0

NORMAL GAIN PULL BRIGHT OFF (IN)

LOW & HIGH EQ @ 10

MID EQ @ 0

PULL THICK OFF (IN)

PRESENCE @ 5

REVERB @ 0

**NOMINAL LEVELS ARE WITH PRE GAIN @ 5,
MINIMUM LEVELS ARE WITH PRE GAIN @ 10**

JACK A INPUT:

Impedance: High Z, 220K ohms

Nominal Input Level: -28 dBV, 40 mV RMS

Minimum Input Level: -46 dBV, 5 mV RMS

Maximum Input Level: +4 dBV, 1.5V RMS

JACK B INPUT:

Impedance: High Z, 44K ohms

Nominal Input Level: -22 dBV, 80 mV RMS

Minimum Input Level: -40 dBV, 10 mV RMS

Maximum Input Level: +10 dBV, 3V RMS

PREAMP OUTPUT:

Load Impedance: 1K ohms or greater

Nominal Output: 0 dBV, 1V RMS

POWER AMP INPUT:

Impedance: High Z, 22K ohms

Nominal Input Level: 0 dBV, 1V RMS

SYSTEM HUM & NOISE @ NOMINAL INPUT LEVEL:

20 Hz to 20 KHz, unweighted:

72 dB below rated power

EQUALIZATION:

Special low, mid and high passive type EQ circuitry,
special presence active EQ circuitry



PEAVEY ELECTRONICS CORP.
711 A Street/Meridian, MS 39301

Due to our efforts for constant improvement, specifications are subject to change without notice.

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