

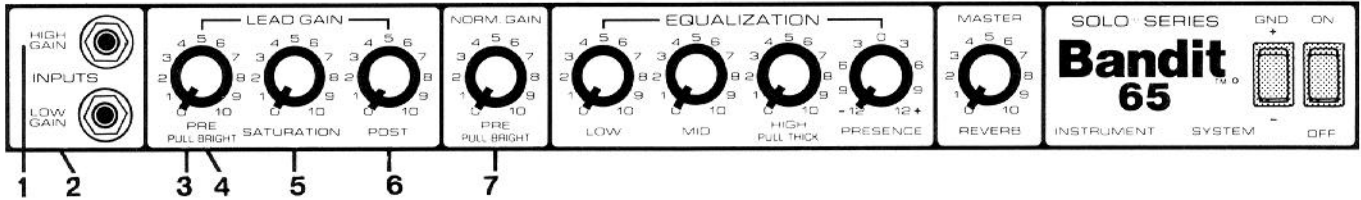


BANDIT™

65 OPERATING GUIDE



WARNING: TO PREVENT ELECTRICAL SHOCK OR FIRE HAZARD, DO NOT EXPOSE THIS APPLIANCE TO RAIN OR MOISTURE. BEFORE USING THIS APPLIANCE, READ BACK COVER FOR FURTHER WARNINGS.



(1) HIGH GAIN INPUT
Used for most electric guitars. It is 6 dB louder than the Low Gain input.

(2) LOW GAIN INPUT
Provided for instruments that have extremely high outputs, which can result in overdriving (distorting) the High Gain input. If both inputs are used simultaneously, the output levels are the same (both are Low Gain).

(3) PRE GAIN
Controls the input volume level of the lead channel.

(4) PULL BRIGHT
Adds high frequency boost (+8 dB) to the sound and is activated by gently pulling out the Pre Gain knob.

(5) SATURATION™
(U.S. Patent #4,439,742)
Is a transistor simulation of tube distortion (soft clipping). It controls the amount of distortion that can be added.

(6) POST GAIN
Controls the overall volume level of the lead channel. The final level adjustment should be made after the desired sound has been achieved.

(7) NORMAL GAIN
Controls the volume level of the normal channel and is not affected by the Post Gain control. This control also has the Pull Bright feature. Normal channel is only accessible via use of remote footswitch.

(1) HIGH GAIN INPUT
Dieser Eingang kann für die meisten elektrischen Gitarren verwendet werden. Er ist 6 dB empfindlicher als der Low Gain input.

(2) LOW GAIN INPUT
Dieser Eingang ist für die Instrumente vorgesehen, die ein besonders hohes Ausgangssignal erzeugen. Falls beide Eingänge gleichzeitig benutzt werden, sind die Ausgangssignale gleich (beide sind dann Low Gain).

(3) PRE GAIN
Kontrolliert den Vorstufenpegel des Lead-Kanals.

(4) PULL BRIGHT
Bewirkt eine Anhebung der höheren Frequenzen (um +8 dB) und wird betätigt, indem man den "Pre-Gain"-Knopf herauszieht.

(5) SATURATION™
Bewirkt eine harmonische Verzerrung eines voll übersteuerten Röhren-Verstärkers (gleichmäßige Verzerrung, singendes Sustain und warmer Ton).

(6) POST GAIN
Kontrolliert den gesamten Lautstärke-Pegel des Hauptkanals (Mastervolumen). Die endgültige Lautstärke-regelung sollte vorgenommen werden, nachdem der gewünschte Sound eingestellt ist.

(7) NORMAL GAIN
Kontrolliert den Lautstärke-Pegel des normalen Kanals und wird vom "post gain control" nicht beeinflusst. Mit diesem Regler wird ausserdem die Pull Bright-Funktion betätigt. Der Normal-Kanal ist nur mit dem Fusschalter zu betätigen.

(1) HIGH GAIN INPUT (Entrée Haut Gain)
Cette prise sera utilisée pour la plupart des guitares électriques. Elle donne un gain supérieur de 6 dB à l'entrée Low Gain.

(2) LOW GAIN INPUT (Entrée Faible Gain)
Cette prise acceptera les instruments à haut niveau de sortie qui causeraient une saturation (distorsion) sur l'entrée High Gain. Si les deux entrées sont utilisées simultanément, les deux niveaux seront alors équivalents (faible gain).

(3) PRE GAIN (Volume Amont)
Commande le volume de l'entrée sur le canal Lead (solo).

(4) PULL BRIGHT (Son Clair)
Ajoute une bosse de présence de 8 dB à la réponse. Se met en service en tirant sur le bouton Pre Gain.

(5) SATURATION™
Cet effet simule une distorsion d'ampli à tubes (léger écretage). Le potentiomètre dose l'importance de l'effet de distorsion.

(6) POST GAIN (Volume Aval)
Commande le volume général du canal Lead (Solo). Ce réglage de niveau sera effectué après avoir obtenu le son souhaité par les autres réglages.

(7) NORMAL GAIN (Volume Canal Normal)
Règle le volume du canal normal qui n'est pas affecté par le bouton Post Gain. Ce potentiomètre dispose aussi de la fonction "Pull Bright" (en tirant sur le bouton). Le passage au canal normal se fait par le sélecteur au pied.

(1) HIGH GAIN INPUT (Entrada de Alta Potencia)
Esta entrada es usada en su mayoría para guitarras electricas. Tiene 6 decibeles mas que la Entrada de Baja Potencia.

(2) LOW GAIN INPUT (Entrada de Baja Potencia)
Esta entrada está provista para instrumentos que tienen una salida extremadamente alta, la cual puede causar distorsión en la entrada de alta potencia. Si ambas entradas son usadas simultaneamente, el volumen de salida es el mismo (ambos son de baja potencia).

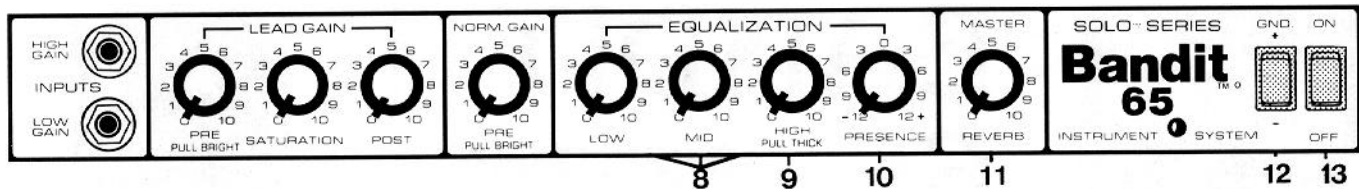
(3) PRE GAIN (Control del Preamplificador)
Controla la entrada de volumen en el canal de la guitarra.

(4) PULL BRIGHT (Control de Brillo)
Agrega una alta frecuencia de 8 decibeles más al sonido y es activado jalando hacia afuera el control del preamplificador (Pre Gain).

(5) SATURATION™
Es una simulación de distorsión con bulbos a base de transistores (distorsión suave). Controla la cantidad de distorsión que puede ser agregada.

(6) POST GAIN (Control de Volumen Posterior al Preamplificador)
Controla el volumen general del canal de la guitarra. El ajuste final debe hacerse después de que el sonido deseado ha sido archivado.

(7) NORMAL GAIN (Control Normal)
Controla el nivel de volumen del canal normal, y no es afectado por el control de volumen posterior al preamplificador (post gain). Este control tiene también las características del control de brillo (pull bright). El canal normal es accesible solamente si se usa con el switch de pedal (remote footswitch).



(8) LOW, MID & HIGH EQ
Passive tone controls that regulate the low, mid and high frequencies, respectively.

(9) PULL THICK
A boosted midrange sound widely used in rock music. To activate, gently pull out the High EQ knob. Pull Thick is often used in conjunction with Saturation™. NOTE: 1) Pull Thick is defeated when the Normal Channel is selected. 2) Pull Thick defeats Low and Mid EQ functions.

(10) PRESENCE (ACTIVE)
An active tone control (+/- 12 dB) that varies the extreme high frequency range. 0 to +12 boost (increase), 0 to -12 cut (reduce).

(11) MASTER REVERB
Reverberation is an echo effect. Rotate clockwise to increase the effect. Remote footswitch can control On/Off.

(12) GROUND SWITCH
Three position rocker-type switch which, in most applications, should be operated in its center or zero position. There may be some situations when audible hum and/or noise will come from the loudspeaker. If this situation arises, position the ground switch to either positive or negative (+ or -) or until the noise is minimized. NOTE: Should the noise problem continue, consult your Authorized Peavey Dealer, the Peavey Factory, or a qualified service technician. THE GROUND SWITCH IS NOT FUNCTIONAL ON 220/240 VOLT MODELS.

(13) POWER SWITCH
Depress the switch to the "On" position. The red pilot light (LED) will illuminate indicating power is being supplied to the unit.

(8) LOW, MID & HIGH EQ
Hierbei handelt es sich um passive Klangregler, die tiefe, mittlere und hohe Frequenzen entsprechend regeln.

(9) PULL THICK
Eine Anhebung der mittleren Frequenzen, die oft in der Rockmusik gebraucht wird. Zur Aktivierung den High EQ-Knopf herausziehen. Pull Thick wird oft in Verbindung mit Saturation verwendet. Anmerkung: 1. Pull Thick ist ausgeschaltet, wenn der Normal-Kanal gewählt wird. 2. Pull Thick schaltet tiefe und mittlere EQ Funktionen aus.

(10) PRESENCE (ACTIVE)
(Presence Aktive)
Ist eine aktive Klangreglung (+/- 12 dB), die den extrem hohen Frequenzbereich beeinflusst. 0 bis +12 (Anhebung), 0 bis -12 (Absenkung).

(11) MASTER REVERB
Eingebautes Echo-Hall-System. In Uhrzeigerichtung drehen, um den Effekt zu verstärken. Fernbedienungs-Fusschalter Kontrolliert Ein/Aus-Schaltung.

(12) GROUND SWITCH
Der Ground-Schalter funktioniert nicht bei den 220/240 Volt Modellen.

(13) POWER SWITCH
(Netzschalter)
Bringen Sie den Schalter auf die ON-Position. Die rote Kontrollampe (LED) leuchtet und zeigt an, dass das Gerät eingeschaltet ist.

(8) LOW, MID & HIGH EQ
(Tonalite Grave, Medium, et Aigu)
Ces trois réglages passifs commandent respectivement les niveaux des fréquences graves, médiums et aigues.

(9) PULL THICK
(Gros Son)
Sonorité Rock typique qui renforce les médiums et qui s'emploie souvent avec la saturation. Cette fonction est mise en service en tirant sur le bouton High EQ. Il est à noter que ce Pull Thick sera automatiquement mis hors service lors du passage en canal normal, et que ce même Pull Thick supprime les fonctions Low EQ et Mid EQ.

(10) PRESENCE
Ce réglage actif commande la gamme de fréquences extrême aigue en y apportant un renforcement ou un affaiblissement jusqu'à 12 dB dans chaque sens.

(11) MASTER REVERB
Le potentiomètre Reverb un effet d'écho plus ou moins marqué. Sa mise en service pourra être commandée par un interrupteur au pied.

(12) GROUND SWITCH
Selecteur de mise à la terre permettant de minimiser les bruits de ronflement. Ce selecteur n'a aucun effet sur les appareils en 220/240 volts.

(13) POWER SWITCH
(Interrupteur Secteur)
Interrupteur général. En position Marche, une diode LED rouge s'allume.

(8) LOW, MID & HIGH EQ
(Ecuadorador de Frecuencias Graves, Medios y Agudos)
Controles de tono pasivos que regulan las frecuencias bajas, medias y altas respectivamente.

(9) PULL THICK
(Control de Sonido Fuerte Grueso)
Es un aumento de sonido en los rangos medios muy usado en la música Rock. Para activarlo jale hacia afuera suavemente el control de ecualizador de agudos. Este control es usado juntamente con el control de saturación. NOTAS: 1) El Pull Thick queda anulado cuando el canal normal es seleccionado; 2) El Pull Thick anula las funciones de las ecualizaciones bajas y medias.

(10) PRESENCE (ACTIVE)
(Presencia Activa)
Es un control activo de tono (+/- 12 decibeles) que varía el rango de las frecuencias de los agudos extremos. 0 a +12 de aumento (incrementa), 0 a -12 corta (reduce).

(11) MASTER REVERB
(Control Maestro de Reverberación)
La reverberación es un efecto de eco. Gire a la derecha para incrementar el efecto. Se puede prender y apagar (on/off) con el pedal de switch a control remoto.

(12) GROUND SWITCH
(Interruptor de Tierra)
El interruptor de tierra tiene tres posiciones. En casi todas las aplicaciones se debe usar en la posición central. Usted puede encontrar algunas situaciones en que escuche un zumbido o un ruido que provenga de las bocinas. Si se presenta esta situación cambie el interruptor de tierra hacia ambas posiciones positivo o negativo (+ 0 -) hasta que el ruido sea mínimo. NOTA: Si el problema del ruido continua consulte con su proveedor autorizado Peavey, a la fábrica o a un técnico de servicios calificados. EL INTERRUPTOR DE TIERRA NO ES FUNCIONAL EN LOS MODE LOS 220/240 VOLTS.

(13) POWER SWITCH
(Interruptor de Poder)
Presione el interruptor a la posición de encendido (ON). La luz roja del piloto (indicador) se encenderá indicando que la unidad esta recibiendo el poder.

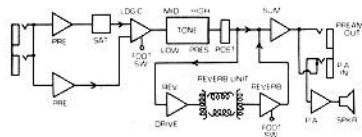
CAUTION
TO PREVENT THE RISK OF FIRE AND SHOCK HAZARD,
DO NOT EXPOSE THIS APPLIANCE TO RAIN OR
MOISTURE. DO NOT REMOVE FROM CASE. NO USER
SERVICEABLE PARTS INSIDE. REFER SERVICING TO
QUALIFIED SERVICE PERSONNEL.
AVIS: RISQUE DE CHOC ELECTRIQUE - NE PAS
OULVIR.

PEAVEY

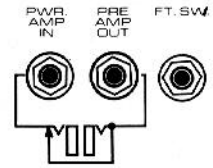
**BANDIT™
65**

120 VAC
60 HZ
200 WATTS

SOLO™ SERIES
MUSICAL INSTRUMENT SYSTEM

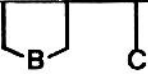


65 W 8 OHMS
23 V RMS



A PRODUCT OF PEAVEY ELECTRONICS CORP.
MERIDIAN, MS. MADE IN U.S.A.

BUILT UNDER U.S. PATENT NUMBER 4,405,939



(A) LINE CORD

For your safety, we have incorporated a 3-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 amplifier without proper grounding facilities, suitable grounding adapters should be used. Less noise and greatly reduced shock hazard exists when the unit is operated with the proper grounded receptacles. NOTE: The above statement in reference to removing the ground pin is applicable only to 120 volt model products.

(B) PREAMP OUT/POWER AMP IN

These jacks are provided for in-line patching of effects devices. To patch an effects unit, connect the Preamp Output to the Input of the device. Next, connect the output of the device to the Power Amp Input (high-quality shielded cables must be used for these connections). The Preamp Output can also be used to route the amplified signal to a mixing console, tape recorder, etc. Connect the Preamp Output, using a shielded cable, to an input of the tape recorder, mixer, etc. This patch does not affect the operation of the amplifier. NOTE: The preamp output level is approximately 1 volt RMS and is of relatively low impedance (600 ohms). Any effects device used in this effects loop must be capable of receiving 1 volt input and providing 1 volt output in order to properly drive the power amp. The Power Amp Input has an internal switch which disconnects the internal preamp.

(C) REMOTE SWITCH JACK

Provided for the connection of the supplied remote footswitch. Footswitch is used to select the Lead or Normal channels and defeat reverb. When using remote footswitch, always insert the plug fully (second click) to insure proper operation.

(A) LINE CORD

Die elektrische Ausrüstung und der Sicherheitsstandard entsprechen den neuesten VDE-Bestimmungen. Eine Umschaltung der Polung ist nur bei den 120-Volt-Geräten möglich.

(B) PREAMP OUT/POWER AMP IN

Diese Buchsen sind vorgesehen für das direkte Einschleifen von Effektgeräten. Um ein Effektgerät anzuschließen verbinden Sie den Preamp-Output mit dem Eingang des Effektgerätes. Als nächstes verbinden Sie den Ausgang des Effekts mit dem Power Amp Input (für diese Anschlüsse müssen abgeschirmte Kabel verwendet werden). Der Preamp Output kann auch dazu benutzt werden, ein verstärktes Signal direkt in einen Mixer oder eine Bandmaschine zu leiten. Verbinden Sie den Preamp Output über ein abgeschirmtes Kabel mit dem Eingang des Mixers oder der Bandmaschine. Diese Verbindung hat keinen Einfluss auf die Funktion des Verstärkers. Anmerkung: Der Preamp Output Level beträgt ca. 1 Volt RMS bei 600 Ohm. Jedes Effektgerät, das hier eingeschleift werden soll, muss ein Eingangssignal von 1 Volt haben, um den Power Amp richtig anzusteuern. Der Power Amp Input hat einen internen Schalter, der den internen Preamp trennt.

(C) REMOTE SWITCH JACK

Sorgt für die Verbindung des mitgelieferten Fernbedienungs-Fusschalters. Der Fusschalter wird verwendet, um zwischen den beiden Eingangskanälen zu wählen und um den Hall zu schalten. Beim Anschluss des Fusschalters muss der Stecker völlig eingesteckt sein (zweimal Klicken), um die richtige Funktion zu gewährleisten.

(A) LINE CORD (Cordon Secteur)

Cordon d'alimentation secteur. Câble à trois conducteurs dont terre. Ne pas tenter d'enlever la broche de mise à la terre qui assure une sécurité et participe à diminuer le bruit de fond.

(B) PREAMP OUT/POWER AMP IN

(Sortie Préampli et Entrée Ampli) Ces prises jack de boucle d'effet permettent l'insertion d'un boîtier d'effet. La sortie Preamp Out sera reliée à l'entrée de l'effet, et la sortie de l'effet à l'entrée Power In, le tout à l'aide de câbles blindés. La sortie Preamp Out permettra aussi de conduire le signal vers une table de mixage, un magnétophone, etc. Ce branchement se fera lui aussi par câble blindé et ne modifiera en rien les autres fonctions de l'ampli.

A noter que le niveau de sortie du préampli est d'environ 1 volt sous impédance assez basse (600 ohms). Les boîtiers d'effets insérés dans cette "boucle" devront donc être capables d'admettre ce niveau de 1 volt ainsi que de délivrer une sortie de 1 volt pour piloter l'ampli de puissance.

A noter aussi que l'entrée ampli de puissance "Power Amp In" a un interrupteur intégré qui coupe la jonction Préampli/Ampli lorsque l'on y insère une prise jack.

(C) REMOTE SWITCH JACK (Prise pour Interrupteur à Distance)

Cette prise reçoit la fiche de la pédale livrée avec l'appareil. Les interrupteurs au pied ont pour fonctions le choix du canal en service (Lead ou Normal) et la mise en ou hors service de la Réverbération. Veiller à bien enfoncer à fond la fiche du câble dans la jusqu'au deuxième cran.

(A) LINE CORD (Cable de Línea)

Para su seguridad incorporamos tres líneas para el cable (principal) en el fondo del chasis puesto a tierra. Se advierte no remover la punta que va a la tierra bajo ninguna circunstancia. Si es necesario usar el amplificador sin las apropiadas facilidades para ponerlo a tierra es conveniente adaptarle una tierra para ser usado. Menos ruido y menos posibilidades de un corto circuito existen cuando la unidad se usa en un contacto con su propia tierra. NOTA: En referencia a la anterior afirmación de remover la punta que va a la tierra es aplicable solamente a los modelos de 120 volts.

(B) PREAMP OUT/POWER AMP IN

(Salida del Amplificador/Entrada al Poder del Amplificador) Estos conectores (jacks) están provistos para conectar efectos en línea del amplificador. Para conectar una unidad de efectos, conecte la salida del preamplificador a la entrada del aparato, después conecte la salida del aparato a la entrada del poder del amplificador (power amp in). Para este tipo de conexión deben usarse cables de buena calidad. La salida del preamplificador puede también ser usada para llevar la señal del amplificador a consolas, mixer, grabadoras, etc. Esta conexión no afecta la función del amplificador. NOTA: El volumen de la salida del preamplificador es aproximadamente 1 volt RMS y es de relativamente 600 ohms de baja impedancia. Cualquier efecto usado en este circuito (Loop) necesita poder recibir 1 volt de entrada y proveer 1 volt de salida en orden, para estimular apropiadamente el poder del amplificador. La entrada al poder del amplificador tiene un switch interno que desconecta el preamplificador interno.

(C) REMOTE SWITCH JACK (Clavija Para el Switch Remoto)

Previsto para la conexión del pedal de switch remoto (incluido con el amplificador). El pedal de switch es usado para seleccionar el canal normal (lead) o los canales normales y eliminar la reverberancia. Cuando se usa el pedal de switch remoto, siempre incerte el conector completamente hasta que escuche el segundo click para asegurar la operación.

TONE SETTINGS

These tone setting charts are to be used as a general guideline. The actual tonality which results will depend upon the instrument used and your particular playing style and technique.

EINSTELLVORSCHLAGE

Bitte beachten Sie: Die hier gezeigten Einstellbeispiele sind als eine grobe Richtschnur zu verstehen. Die Klangeinstellungen hängen auch vom verwendeten Instrument sowie von Ihrem Stil und Ihrer Spieltechnik ab.

EXEMPLES de SONORITES

Ces exemples constituent une première approche des réglages de votre ampli. Ils seront à adapter selon l'instrument utilisé et votre style de jeu personnel pour obtenir la sonorité souhaitée.

REGULACION DE TONO

Estos esquemas de regulacion de tono sirven como guia general. El tono obtenido mediante estas regulaciones dependera en el tipo de instrumento que se use y en el estilo y tecnica que en particular se toque.

MAXIMUM SATURATION™ / RHYTHM & BLUES



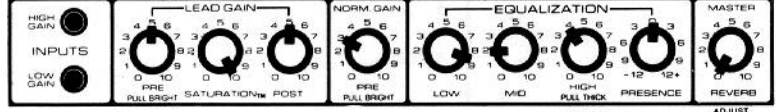
SOFT SATURATION™ / COUNTRY ROCK



BLUES / COUNTRY



ROCK / JAZZ



NOTE

THE ABOVE TONE CHARTS ARE MEANT ONLY AS A GENERAL GUIDE AND ARE PROVIDED TO FAMILIARIZE THE PLAYER WITH THE FUNCTIONS AND CONTROLS OF THE BANDIT™ 65. ADJUSTMENTS TO THESE CONTROL WILL BE NECESSARY DUE TO VARYING TYPES OF INSTRUMENTS, PICKUPS AND ACCESSORIES UTILIZED ALONG WITH YOUR STYLE OF MUSIC AND PLAYING TECHNIQUE. BE SURE TO READ ALL OF THE OPERATING GUIDE TO UNDERSTAND FULLY ALL OF THE CONTROLS AND THEIR FUNCTIONS.

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

POWER AMPLIFIER SPECIFICATIONS:

RATED POWER & LOAD:

65 W RMS into 8 ohms

POWER AT CLIPPING:

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

Typically:

40 W RMS into 16 ohms

70 W RMS into 8 ohms

50 W RMS into 4 ohms

2 ohms not recommended

FREQUENCY RESPONSE:

+0, -1 dB, 60 Hz to 20 kHz at 50 watts into 8 ohms

TOTAL HARMONIC DISTORTION:

Less than 0.2%, 100 mW to 50 W RMS

60 Hz to 10 kHz at 8 ohms

Typically below 0.1%

HUM & NOISE:

Greater than 90 dB below rated power

POWER REQUIREMENTS (Domestic):

200 W RMS, 50/60 Hz, 120 VAC

PREAMP SECTION (The following specs are measured at 1 kHz with the controls

preset as follows):

Lead Gain/Pull Bright Off (In)

Saturation™ at 0

Post Gain at 10

Normal Pre Gain at 0

Normal Gain/Pull Bright Off (In)

Low & High EQ at 10

Mid EQ at 0

Pull Thick Off (In)

Presence at 0

Reverb at 0

Nominal Levels are with Pre Gain at 5,

Minimum Levels are with Pre Gain at 10

PREAMP INPUT CHARACTERISTICS:

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 AT 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 active Presence EQ circuitry.

AUTOMIX™ FEATURES:

Reverb function defeated with footswitch

Normal Channel only operational with footswitch

Pull Thick and Post Gain defeated in Normal Channel

DANGER
EXPOSURE TO EXTREMELY HIGH NOISE LEVELS MAY CAUSE A PERMANENT 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	95
4	97
3	100
2	102
1 1/2	105
1	110
1/2	115
1/3 or less	

ACCORDING TO OSHA, ANY EXPOSURE IN EXCESS OF THE ABOVE PERMISSIBLE LIMITS COULD RESULT IN SOME HEARING LOSS. EARPLUGS OR PROTECTORS IN THE EAR CANALS FOR 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 AMPLIFIER HAS BEEN DESIGNED AND CONSTRUCTED TO PROVIDE ADEQUATE POWER RESERVE FOR PLAYING MODERN MUSIC WHICH MAY REQUIRE OCCASIONAL PEAK POWER TO HANDLE OCCASIONAL PEAK POWER. ADEQUATE POWER "HEADROOM" HAS BEEN DESIGNED INTO THIS SYSTEM. EXTENDED OPERATION AT ABSOLUTE MAXIMUM POWER LEVELS IS NOT RECOMMENDED SINCE THIS COULD DAMAGE THE ASSOCIATED LOUDSPEAKER SYSTEM. PLEASE BE AWARE THAT MAXIMUM POWER CAN BE OBTAINED WITH VERY LOW SETTINGS OF THE GAIN CONTROLS IF THE INPUT SIGNAL IS VERY STRONG.

- Read all safety and operating instructions before using this product.
- All safety and operating instructions should be retained for future reference.
- Obey all cautions in the operating instructions and on the back of the unit.
- All operating instructions should be followed.
- This product should not be used near water, i.e. a bathtub, sink, swimming pool, wet basement, etc.
- 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.
- This product should not be placed near a source of heat such as a stove, heater, radiator or another heat producing amplifier.
- Contact only the power supply of the type marked on the unit adjacent to the power supply cord.
- 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".
- 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.
- The power supply cord should be unplugged when the unit is to be unused for long periods of time.
- 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.
- Care should be taken so that objects do not fall into holes or are rattled into the unit through the ventilation holes or any other openings.
- This unit should be checked by a qualified service technician if:
 - The power supply cord or plug has been damaged.
 - Anything has fallen or been spilled into the unit.
 - The unit does not operate correctly.
 - The unit has been dropped or the enclosure damaged.
- The user should not attempt to service this equipment. All service work should be done by a qualified service technician.