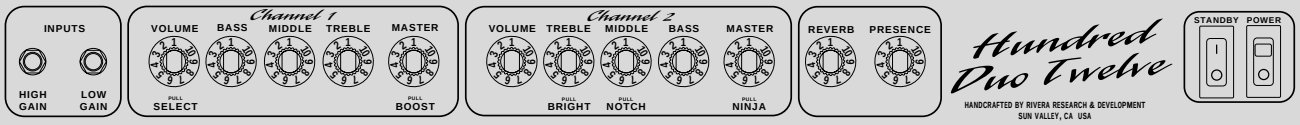
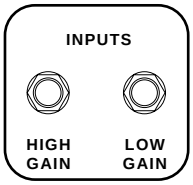
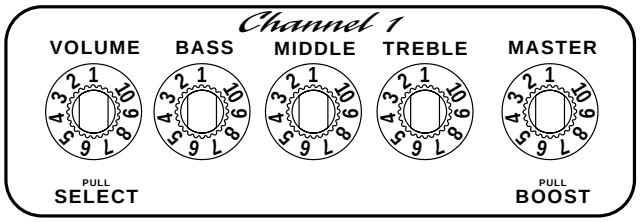


FRONT PANEL



High Gain input This is a high-sensitivity input. If your guitar has hot pickups, then plugging into it makes it easy to overdrive the preamp section, creating harmonic distortion. Guitars equipped with low-output pickups seem hotter than usual when plugged into this input.

Low Gain input This is a low-sensitivity input. Guitars plugged into it have more headroom before distortion sets in (meaning that you can crank up a channel's volume a little louder before you experience preamp distortion). This is a good choice for a clean overall sound, and is especially well-suited to active pickups or guitars equipped with preamps.



Channel 1 Both channels are voiced differently, and Channel 1 is definitely geared toward creating impressive overdrive (think of a "British" tone). Grit, grunge, dirt—whatever you're looking for in the distortion department is here, from sweet and singing to hard-driving to maximum sustain. Note: Like the controls on all classic amps, the Treble, Middle, and Bass interact, creating smooth, musical tone changes. All three controls operate with even response throughout their ranges.

Volume (with channel-select switch) Although it's labeled "Volume," this control does a lot more than determine how loud Channel 1 is. It regulates the preamp's volume and works with the Master to set the level and distortion amount. A simple rule of thumb is, the higher the Volume is set, the more distortion you get. The pull switch selects which channel is active. Its circuitry is designed so that you don't hear a pop or click when the channel is changed. (The FS-7 footswitch also selects channels; the Volume's pull switch must be pushed in for the FS-7 to choose channels. See page 9 for more on the FS-7 and its functions.)

Bass The "chunk" and support that form the backbone of your tone come from this control. Its effect on your overall sound will be different at high and low volumes due to the speaker's characteristics and how much distortion you use.

Middle The midrange circuit provides the "meat" that fills out your sound. It has a slight notch in the frequency spectrum at about 550 Hz, and turning the knob alters the depth of that notch, letting you change the overall voicing of your tone.

Treble Whether you're looking for edge, slash, or just a little shimmer, this knob's for you. Like the Bass control, the apparent effect of the Treble changes with the loudness and distortion you dial in.

Master (with Pull Boost switch) Think of the Master as a sort of governor that sets the maximum loudness for the channel. Also, think of it as the second half of what the Volume knob does. With the Volume turned down and the Master up, there's less distortion than if you crank up the Volume and set the Master lower. The Master control comes after all distortion and tone-shaping on Channel 1, so its level doesn't have a bearing on your basic tone. When you pull out the Boost switch on Channel 1, it adds a whole range of harmonics, and not just gain. This is easy to hear by playing a power chord and comparing its sound with the switch pushed in and pulled out. With the switch activated, the tone blooms, going from fat to ferocious.