

Laney



USER MANUAL

INTRODUCTION

Congratulations on your decision to purchase a **Laney** amplifier.

Laney products are designed with ease of operation as a primary objective, however to ensure you derive the best from your new amplifier, it is important you take time to read this user manual and to familiarise yourself with the control functions and facilities available

BEFORE SWITCHING ON

After unpacking your amplifier check that it is factory fitted with a three pin 'grounded' (or earthed) plug. Before plugging into the power supply ensure you are connecting to a grounded earth outlet.

If you should wish to change the factory fitted plug yourself, ensure that the wiring convention applicable to the country where the amplifier is to be used is strictly conformed to. As an example in the United Kingdom the cable colour code for connections are as follows.

EARTH OR GROUND - GREEN/YELLOW
NEUTRAL - BLUE
LIVE - BROWN

This manual has been written for easy access of information. The front and rear panels of each unit are graphically illustrated, with each control and feature numbered. For a description of the function of each control feature, simply check the number with the explanations adjacent to each panel.

Your **Laney** valve amplifier has undergone a thorough two stage, pre-delivery inspection, involving actual play testing, as well as valve burn in. Valves are the most important component in your **Laney** valve amp. However they are also the most fragile component. The glass envelope and valve filaments can easily be damaged in transit without any apparent signs of damage to the box, amp or valves. Valve damage is however quite simple to diagnose and even more simple to remedy. These procedures are explained later in this manual..

When you first receive your **Laney** valve amp, follow these simple procedures:

- (I) Ensure that the amplifier is set at the correct voltage for the country it is to be used in.
- (ii) Ensure that the speaker is connected to the appropriate socket.
- (iii) Connect your instrument with a high quality shielded instrument cable. Use of cheap cables will compromise the sound of your instrument and your amplifier.

If there is a problem with your **Laney** valve amplifier

DON'T



DO



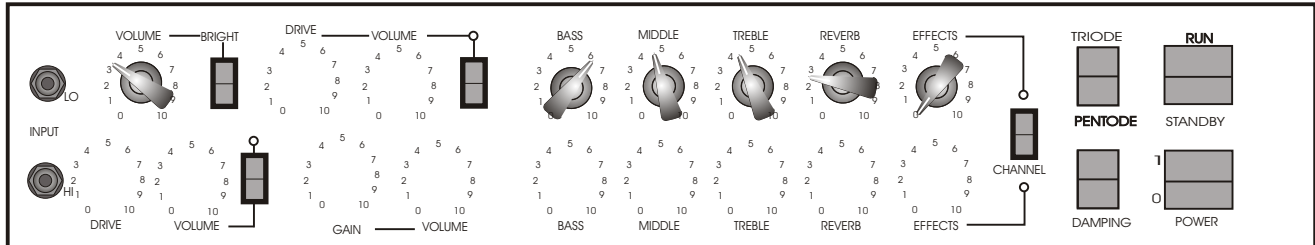
PHONE YOUR DEALER!

Care of your **Laney** amplifier will prolong it's life.....and yours!. If you follow these guidelines your equipment will give you years of playing pleasure

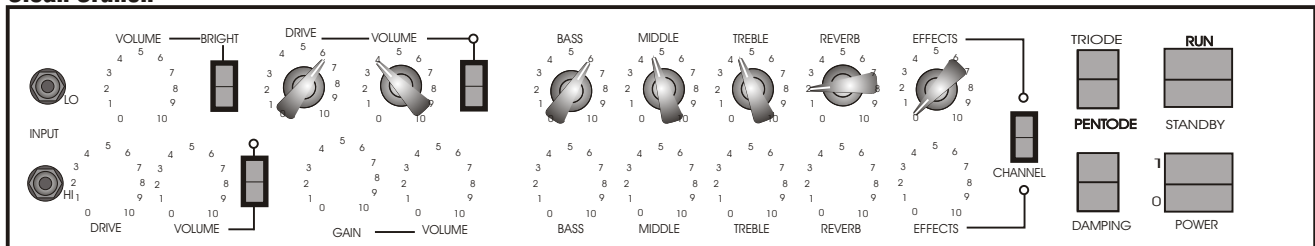
Suggested settings

N.B Both the HI and the LO inputs should be experimented with to obtain the type of sound you are looking for. Reverb and Effects

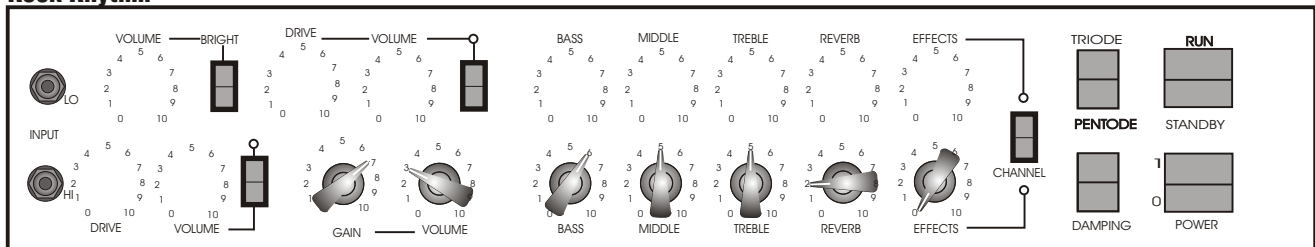
Clean



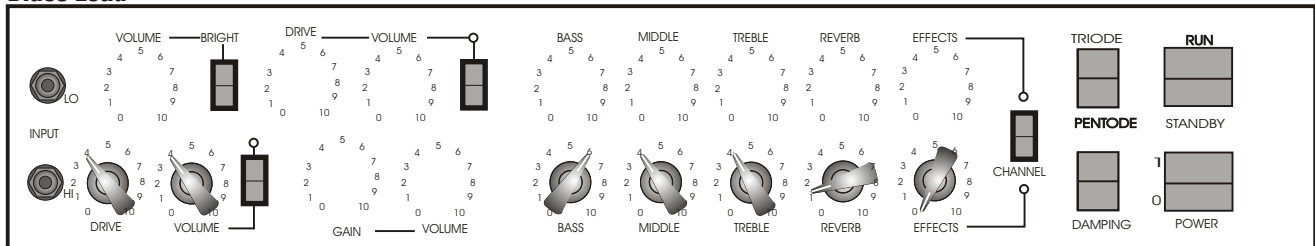
Clean Crunch



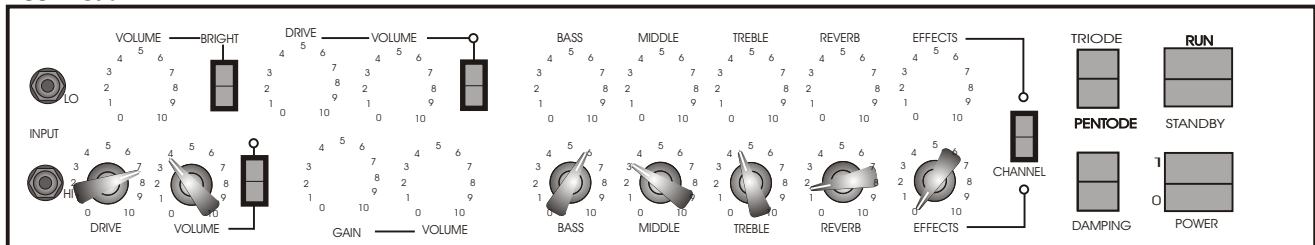
Rock Rhythm



Blues Lead



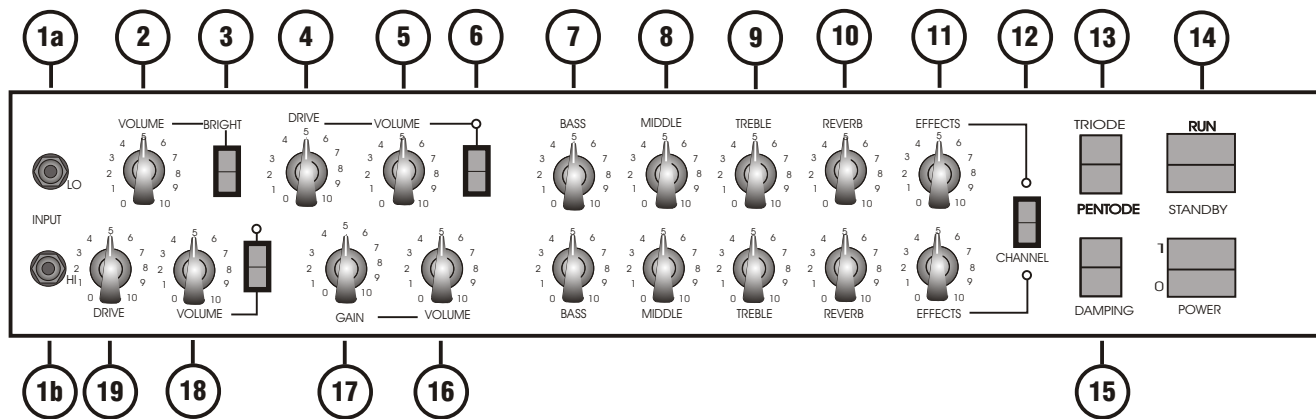
Rock Lead



The above settings are examples only. Many variations of these settings can be achieved using a combination of Pentode/Triode and Damping settings. Please experiment as much as possible when searching for your ideal tone.



Model ChromeOzone

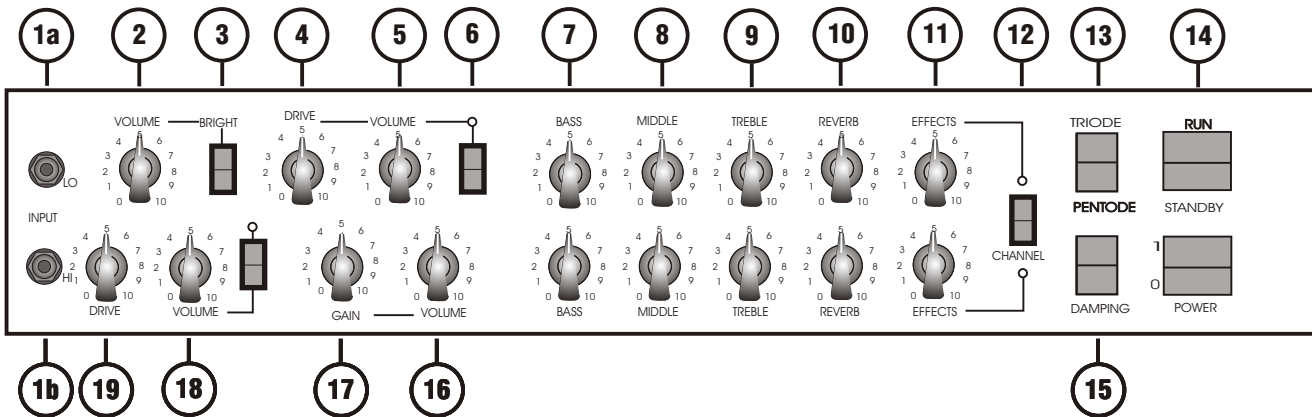


Explanation of terms

- 1a **LO INPUT:** This input is attenuated down approximately 6dB from the high input. It is useful in obtaining output that is 'tight' not 'mushy' from high-gain humbucker-type pickups.
- 2 **VOLUME:** Adjusts the overall volume of the clean channel.
- 3 **BRIGHT SWITCH:** Adds brightness and sparkle to the upper frequencies of the clean and clean-drive-channel.
- 4 **DRIVE:** This pot controls the amount of valve-drive applied to the circuit.
- 5 **VOLUME:** Sets the overall volume-level of the clean-channel-drive-sound.
- 6 **DRIVE SWITCH:** Engages the clean-channel-drive-sound (also footswitchable).
- 7 **BASS:** Controls the low-frequency-EQ in the pre-amplifier.
- 8 **MIDDLE:** Controls the mid-frequency-EQ in the pre-amplifier.
- 9 **TREBLE:** Controls the high-frequency-EQ in the pre-amplifier.
- 10 **REVERB:** Controls the level of reverb assigned to each channel.
- 11 **EFFECTS:** Controls the signal-level upon its return from an external processor and blends it to the desired level with the main signal.
- 12 **CHANNEL SWITCH:** This switches between channel A and channel B. The current channel is indicated via an illuminated indicator. The upper channel produces the clean-tone and mild-overdrive that is reminiscent of a sixties American valve-combo. The lower channel produces the more substantial overdrive and distortion that is often associated with British valve-stacks.
- 13 **TRIODE/PENTODE SWITCH:** The Triode/Pentode switch allows the output of the power-amp section to be switched between approximately 30 watts and 12watts. The reduction in output is achieved by switching the power-amp valves from Pentode operation to Triode operation. Valves operating in Triode-mode are much less efficient than valves operating in Pentode-mode, resulting in a volume reduction of around a third. There is also a corresponding reduction in the level of gain between the two modes of operation. Additionally, when the amplifier is operating in Triode mode the valves distort more softly producing a warmer distorted-tone.



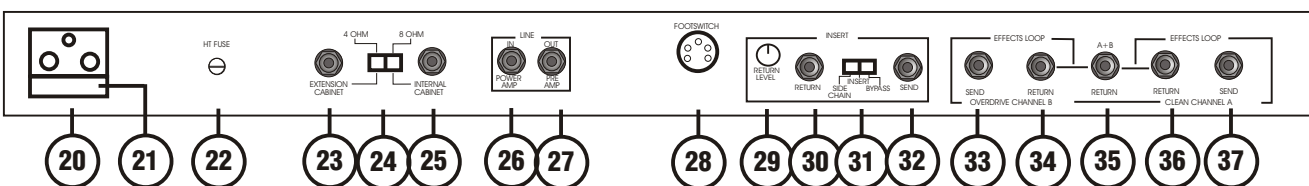
Model ChromeOzone



Explanation of terms

- 14** **STANDBY SWITCH:** This switch should be used in conjunction with the power-switch when both switching- on and switching-off the amplifier. Before the amplifier is turned on, make sure the STANDBY switch is in the STANDBY position. Throw the power switch, wait for 30 seconds, and then switch the STANDBY switch to RUN; the amplifier is now fully functional. When powering-down the amplifier, the STANDBY switch should be switched from RUN to STANDBY before the power-switch is switched off. The STANDBY switch can also be used mid-performance when a silent guitar-change is required.
- 15** **DAMPING:** The damping control allows three levels of damping to be applied to the output-section of the ChromeOzone. With the rocker-switch set centrally, a low-level of damping is applied to the output-section; if set to position I a medium level of damping-effect is applied; correspondingly, switching to position II incurs a high level of damping-effect. As a general rule, the higher the level of damping applied to the power-amp section, the tighter the sound appears. When comparing an amplifier run with a low-level of damping with an amplifier run with a high-level of damping, one will notice the following differences. The amplifier running with a low-level of damping will have an increased bottom-end combined with an extended high-frequency response. Conversely, an amplifier running with a high-level of damping will sound punchier, have a tighter low-end response and a reduced high-frequency brightness.
- VOLUME:** Controls the volume of channel B.
- 16** **GAIN:** Controls the level of gain in channel B.
- 17** **VOLUME:** Controls the overall volume level of the switchable DRIVE feature (19). This volume control is independent of volume controls (16), (2) and (5).
- 18** **DRIVE:** Controls the level of drive when the footswitchable-drive is activated.
- 19** **LO INPUT:** Should be used for guitars which feature passive and/or single-coil pickups. In comparison to the HI input socket, the LO input is attenuated down -6dB. When connecting your guitar it is best to try each of the input sockets in order to acquire the sound that suits you best.
- 1b**

Explanation of terms



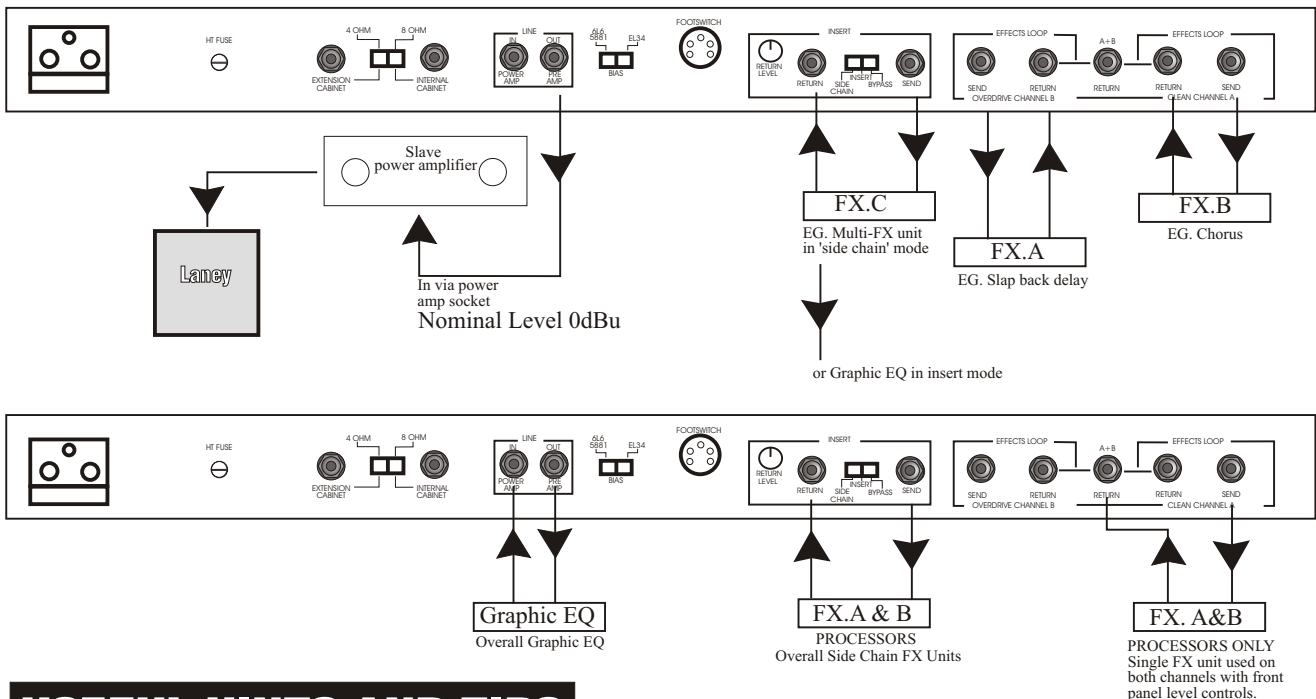
- 20 POWER SOCKET:** For connecting amplifier to mains power-supply.
- 21 POWER FUSE:** This fuse protects the AC power of the overall amplifier. Use ONLY the correct size and rating of fuse as specified on the panel. If a fuse blows or fails and a replacement of the same size and rating is installed and this in turn blows, the amplifier has suffered an internal malfunction. At this point immediate service from a qualified technician is required; DO NOT TRY USING A FUSE OF HIGHER RATING.
- 22 HT FUSE:** This fuse protects the DC power within the amplifier. Use only the correct size and rating fuse as specified on the panel. If a fuse blows or fails and a replacement of the same size and rating is installed and it in turn blows, the amplifier has suffered a malfunction, at this point check the output valves and replace faulty one if required. Should the valves not be the problem, the amplifier should be checked out by a qualified technician; DO NOT TRY USING A FUSE OF GREATER VALUE. Using fuses that are too large in current rating may cause serious irreparable damage to the amplifier. Fuses are designed-in to PROTECT, DO NOT take chances.
- 23 EXTENSION SPEAKER SOCKET:** This is the socket to which you should connect an 8 Ohm extension cabinet. When an extension cabinet is connected, the resultant impedance will be 4 Ohms and the speaker impedance-switch should be set to 4 Ohms. Mismatched impedance will reduce the amplifiers performance and in some cases may cause damage to your amplifier.
- 24 IMPEDANCE SELECTOR SWITCH:** This switches the internal impedance setting of the amplifier. When using with the 'on board' speaker set to 8 ohms. When an 8 ohm extension cabinet is also connected, set to 4 ohms.
- INTERNAL SPEAKER SOCKET:** 1/4" output-jack factory-connected to the 'on-board' speaker. With no extension cabinet connected, ensure the impedance-selector-switch (24) is set to 8 ohms.
- 25 POWER AMP/LINE IN:** This socket is provided to allow a signal to be fed directly to the power-amplifier from either an effects-unit or another pre-amplifier. Connection at this point disconnects the internal pre-amplifier: nominal level 0dBu.
- 26 POWER AMP/LINEOUT:** This socket provides an output from the pre-amplifier, post effects-loop and may be used to drive other power-amplifiers, effects-units or mixing-desks: nominal level 0dBu.
- 27 FOOTSWITCH SOCKET:** This is a 5-pin 180 DIN socket for connection of the dedicated footswitch (FS4) as supplied with the amplifier. The FS4 is a four-way-switch that facilitates remote-operation of both channels and reverb.
- 28 RETURN LEVEL:** This control adjusts the signal-level returning from an external effects-unit and allows the correct mix to be achieved. Regardless of whether an effects-unit is connected, the return-level can be used to provide additional pre-amplifier gain for both channels. This is a useful feature when, for example, you might want total valve-saturation but a low output-level. This is performed by switching the INSERT MODE SWITCH (31) to INSERT. This allows you to increase the pre-amplifier's volume and gain controls and control the output-level via the RETURN-LEVEL rotary control. This process can also be applied in reverse; that is, increasing the power-amplifier gain via the RETURN-LEVEL and controlling the output-level with the controls on the front-panel; turning the RETURN-LEVEL fully-clockwise facilitates a gain increase of approximately 3dB. It is important to realise that the RETURN-LEVEL and the volume and gain controls on the front-panel operate in tandem, offering a wide spectrum of tonal response.
- RETURN SOCKET:** This is provided to receive the output of an external effects-unit being driven from the send socket (32).
- 30 EFFECTS MODE SWITCH:** For normal amplifier operation without effects this should be set to the BYPASS position. When the whole of the amplifier signal is required to be directed to an external effect, such as a Graphic-EQ, the switch should be set to INSERT mode. The SIDE CHAIN mode allows the connection of effects-units such as delays, flangers, etc., where a direct signal-path is maintained to avoid the normal loss of dynamics through effects-processors. When using this mode any effects-unit should, if possible, be set to 'EFFECT ONLY' mode.
- 31 EFFECTS SEND SOCKET:** This provides an output from the pre-amplifier to drive effects-units in conjunction with (30) & (31). Nominal level 0dBu.
- 32 EFFECTS LOOP SEND (OVERDRIVE CHANNEL):** This socket provides an output from the pre-amplifier for sending to an external effects-processor. Processors fitted here operate in a 'side chain' mode and should be set for effect only operation if possible; nominal level 0dBu.

33



- 34 **EFFECTS LOOP RETURN (OVERDRIVE CHANNEL):** This socket is provided to accept the output of an external effects-processor being driven from (33). The return-level mix is controlled via the front panel effects level control.
- 35 **EFFECTS LOOP RETURN A+B:** This socket is provided for use when a single effects unit is to be used, on both channels, at different mix levels, via the front panel effect level controls. In this set-up the effects-units may be driven from either channel-send sockets.
- 36 **EFFECTS LOOP RETURN (CLEAN CHANNEL):** This socket is provided to accept the output of an external effects-processor being drive from (37). The return-level mix is controlled via the front panel effects control.
- 37 **EFFECTS LOOP SEND (CLEAN CHANNEL):** This socket provides an output from the pre-amplifier for sending to an external FX processor. Processors connected here operate in the 'side chain' mode so should be set for effect only operation if possible. Nominal level 0dBu.

Ancillary Connection Examples



USEFUL HINTS AND TIPS

The following hints and tips are provided so that you can get the best performance out of your **Laney** valve amplifier. These are only guidelines and should be adapted to suit your own personal preferences:-

- 1: Valve amplifiers take a short time to 'warm up' to optimum operating temperature. To get optimum performance out of your amp, allow the amplifier to 'warm up' for approximately three minutes. before you begin playing.
- 2: The position of an amplifier in a room has an effect upon the overall sound characteristics. If you wish to increase the bass response of your amplifier place the amplifier on the floor. If you wish to reduce the bass response of your amplifier place the amplifier on a stand.
- 3: Do not place you amplifier hard up against a wall as this will reduce the air circulating around the back of the unit and may result in overheating.
- 4: Connecting your guitar to either the 'HI' or 'LO' input has an effect on the sound, regardless of the guitar type/pickup configuration. The 'HI' socket provides more gain. The 'LO' socket provides a lower gain. You should experiment with both inputs to find the one which suits your guitar, style of playing, and gives you the most tonally pleasing results.



5: When using the BRIGHT SWITCH on the amplifier, keep in mind that it has a greater audible effect the lower the amount of distortion produced by the pre-amplifier. At some distortion levels the BRIGHT SWITCH may appear to have no effect at all.

VALVE REPLACEMENT AND TROUBLE SHOOTING

The valves in your new valve amplifier will eventually need replacing due to wear, this is normal with valve amps. In most instances you should be able to effect valve replacement yourself without incurring the costs of a service engineer. Following are some of the most likely symptoms of valve malfunction and a suggested method of correction.

Normally valve-amps give optimum performance when fitted with matched sets of output valves as factory fitted to all **Laney** valve amps. NB: Damage will not occur by not fitting matched sets, although the amplifiers performance may be impaired.

SYMPTOM 1

Amp connections have been performed correctly but power light fails to illuminate.

SOLUTION 1

Check time delay POWER FUSE and replace if necessary:-
100-120 Volts **T1.5Amp time delay**
220-240 Volts **T630ma time delay**

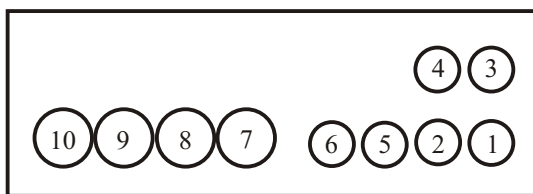
SYMPTOM 2

Power light illuminates, no sound output.

SOLUTION 2

Check secondary HT fuse and if blown replace with **T500ma time delay**.

VALVE IDENTIFICATION



Power Amplifier
output valves
4x EL84 matched quartet

Pre Amplifier
input valves
6 x ECC83

VALVE FUNCTIONS

1. First-gain stage: Clean-channel.
2. Second-gain stage: Clean-channel.
3. First-gain stage: Drive-channel.
4. Second-gain stage: Drive-channel.
5. Third-gain stage: Drive-channel.
6. Power-driver stage.
- 7, 8, 9 & 10: 4 x EL84 Output-valves.

