

**LANEY**

**PRO-LINEBACKER  
BASS AMPLIFIERS**

**PL65B PL100B**

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**OPERATING  
MANUAL**

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**INTRODUCTION**

WE ARE PLEASED YOU ARE NOW THE OWNER OF A UNIQUE LANEY PRO-LINEBACKER BASS AMPLIFIER AND WE ARE SURE YOU WILL DERIVE MUCH PLEASURE FROM IT.

THE CONTROL PANEL HAS MANY FEATURES AND A SHORT TIME SPENT STUDYING THE FOLLOWING INSTRUCTIONS WILL ENABLE YOU TO GET THE BEST OUT OF YOUR AMPLIFIER

IN ADDITION TO YOUR PRO-LINEBACKER'S MANY FEATURES YOU ALSO HAVE THE UNIQUE TO LANEY DYNAMIC POWER CIRCUITRY,WHILST YOU CANNOT SEE DFC YOU WILL MOST CERTAINLY APPRECIATE IT'S SUBTLE EFFECT ON YOUR SOUND WHERE YOU WILL OBTAIN GREATER EFFICIENCY, DEPTH AND SMOOTH TONE THAT HAS HITHERTO ELUDED MOST TRANSISTOR AMPLIFIERS.

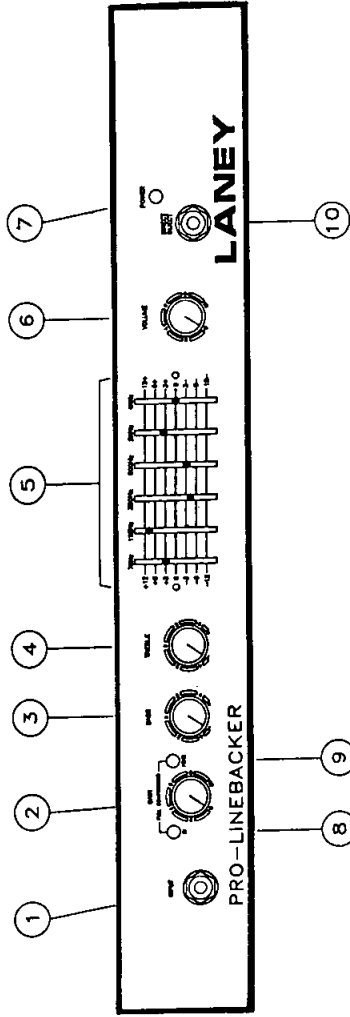
**BEFORE SWITCHING ON**

1) YOUR PRO-LINEBACKER SHOULD BE FITTED WITH A SUITABLE THREE PIN EARTHABLE PLUG AND DEPENDING ON THE COUNTRY OF USE THE USER SHOULD ENSURE THAT THE APPLICABLE WIRING CODE IS ADHERED TO, IN THE UNITED KINGDOM FOR EXAMPLE CONNECTIONS SHOULD BE AS FOLLOWS:-

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

2) THE AMPLIFIER SHOULD NOT BE EXPOSED TO WEINNESS UNDER ANY CIRCUMSTANCES SINCE IT WOULD REPRESENT A POSSIBLE SHOCK OR FIRE HAZARD. FURTHER SAFETY INSTRUCTIONS PRINTED ON THE REAR PANEL SHOULD ALSO BE OBSERVED.

**FACIA PANEL LAYOUT**



**FACIA PANEL KEY**

- 1) INPUT SOCKET WILL SUIT MOST BASS GUITARS WITH PASSIVE OR ACTIVE CONTROLS.
- 2) GAIN CONTROL ADJUSTS THE PREAMPLIFIER GAIN TO MATCH YOUR GUITAR FOR OPTIMUM PERFORMANCE. WHEN PULLED ACTIVATES THE BUILT IN COMPRESSOR. ADJUSTING THE COMPRESSOR : WHILST PLAYING YOUR GUITAR PULL THE GAIN CONTROL AND GRADUALLY INCREASE THE SETTING UNTIL THE GREEN LIGHT (8) SHOWS. THIS INDICATES THAT COMPRESSION IS TAKING PLACE. AS THE CONTROL IS FURTHER ADVANCED MORE COMPRESSION WILL RESULT. IF THE CONTROL IS ADVANCED TOO FAR THE PEAK INDICATOR (9) MAY ILLUMINATE INDICATING THAT COMPRESSION HAS REACHED MAXIMUM. ON FURTHER ADVANCING THE CONTROL LOUD PASSAGES WILL NOT BE COMPRESSED.
- 3) BASS CONTROL ADJUSTS THE OVERALL AMOUNT OF BASS LIFT AND CUT.(CENTRE OFF)

- 4) TREBLE CONTROL ADJUSTS THE OVERALL AMOUNT OF TREBLE LIFT AND CUT.(CENTRE OFF)
  - 5) GRAPHIC EQUALIZER ALLOWS 6 INDEPENDENT FREQUENCY BANDS TO BE BOOSTED OR CUT, GIVING A WIDE RANGE OF TONAL ADJUSTMENT. TO OBTAIN THE BEST PERFORMANCE FROM YOUR AMPLIFIER USE THE GRAPHIC ADJUSTMENTS SPARINGLY. TRY ALSO TO HAVE AN EQUAL NUMBER OF SLIDERS SET ABOVE AND BELOW THE CENTRE ZERO POSITION. SETTING ADJACENT SLIDERS TOO FAR APART CAN ALSO PRODUCE POOR RESULTS. 6)VOLUME ADJUSTS THE OVERALL ON STAGE VOLUME LEVEL.
  - 7) POWER INDICATOR SHOWS WHEN UNIT IS SWITCHED ON AND POWER IS CONNECTED.
  - 8) COMPRESSION INDICATOR ILLUMINATES WHEN COMPRESSION IS ACTIVATED.
  - 9) PEAK INDICATOR SHOWS WHEN COMPRESSOR IS BEING OVERDRIVEN IE:OUTSIDE ITS COMPRESSION RANGE.
  - 10) DIRECT INJECT THIS SOCKET PROVIDES A BALANCED LINE OUTPUT SIGNAL TO FEED A MIX DESK OR PA SYSTEM. ITS OUTPUT IS FED FROM POST EQ AND IS UNAFFECTED BY THE VOLUME CONTROL.
- EFFECTS LOOP EFFECTS UNITS MAY BE CONNECTED VIA THE SEND AND RETURN SOCKETS LOCATED ON THE REAR PANEL OF THE AMPLIFIER. (NOMINAL SENSITIVITY 500MV/-6dB).
- HEADPHONES MAY BE USED FOR PRACTICE. THEY SHOULD HAVE A SUITABLE STEREO JACK PLUG. FOR PRIVATE HEADPHONE USE SIMPLY WITHDRAW THE ON BOARD SPEAKER JACK PLUG.

23) CHORUS FOOTSWITCH

Remote socket for chorus control (via optional FS1 footswitch).

24) CHORUS LED

Chorus led illuminates when chorus is operating. Pulses at the speed-chorus is set (See 22)

25) POWER LED

Illuminates when power is connected and amplifier is switched on.

**REAR PANEL FEATURES :-**

**POWER SWITCH**

Switches unit on.

**HEADPHONE SOCKET**

Headphones should be stereo with a suitable stereo plug fitted. Chorus effect will operate in stereo through headphones. \* For private listening speaker leads should be withdrawn.

**EFFECTS LOOP SEND & RETURN**

For connection or external effects (e.g. delay, flanger, etc.) (Nominal sensitivity 500mV -6 dB)

**SPEAKER OUTPUTS (2)**

For connection to speakers either internal or external. Minimum impedance 4 Ohm each output.

**DI OUTPUTS**

The unit has two di/slave outputs.  
For stereo chorus effect both di sockets should be used connected to a suitable stereo mix console. (Nominal sensitivity 500mV -6dB).

# LANEY

## STEREO CHORUS AMPLIFIER

### PL100SC

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## USER MANUAL

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All possible care is taken in the design and manufacture of our products to ensure quality and reliability. Every amplifier is examined and tested before leaving the factory and, if used correctly, it will give many years of faultless service. Should a technical problem occur the following action should be taken:-

Contact the dealer from whom the unit was purchased and describe the fault: he may be able to solve it immediately.

In case of difficulty contact the national distributor for your country.

LANEY ELECTRONICS LIMITED, NEWLYN ROAD, CRADLEY HEATH,  
WEST MIDLANDS, B64 6BE, ENGLAND.

## INTRODUCTION

The PL100SC is a full facility amplifier with two independent channels. Generally, channel A would be used for overdrive (Due to its additional boost circuits) and channel B for clean sounds. However, a short time spent studying the amplifiers comprehensive facilities will enable you to find your own, preferred settings.

## POWER CONNECTION

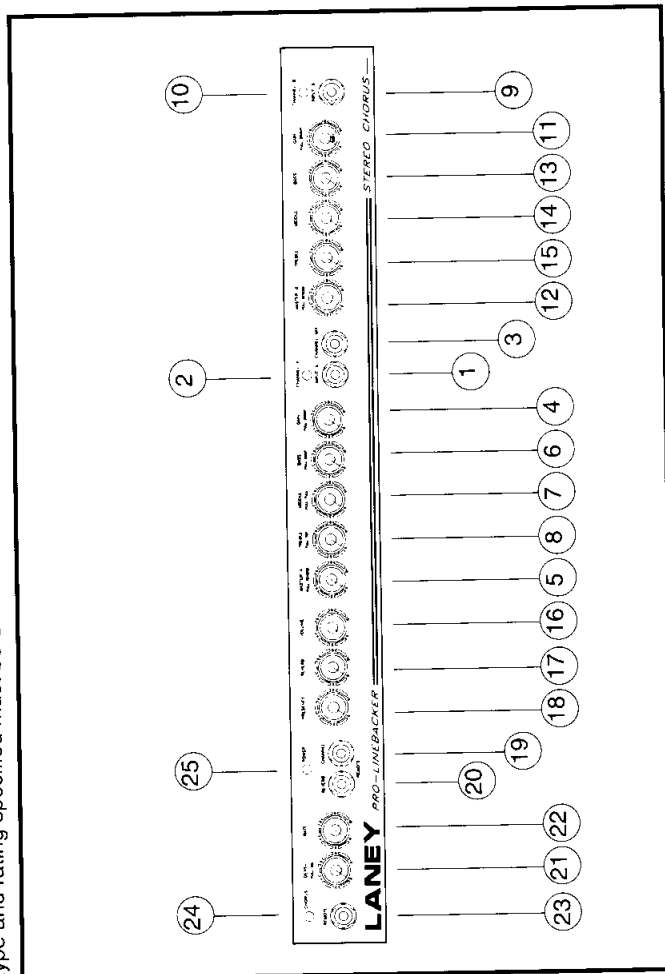
Your amplifier should be fitted with a three pin "grounded" (or "earthed") plug. Please make sure that the amplifier is powered from a "grounded /earthed" outlet.

If changing or fitting a plug yourself, ensure that the applicable wiring code is adhered to in the U.K. for example connections should be made as follows:-

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

The amplifier should never be exposed to moisture or wetness under any circumstances since it would represent a possible shock or fire hazard.

The power on off switch is located on the rear panel. In the unlikely event of a fuse failing the type and rating specified must be STRICTLY adhered to.



## FRONT PANEL FACILITIES

- 1) CHANNEL A INPUT  
For connection of guitar when channel A only is used.
- 2) CHANNEL A INDICATOR  
Shows when channel A is enabled.
- 3) CHANNEL MIX  
For connection when both channels are used (can be switched A or B or A+B with optional FS5 footswitch).
- 4) GAIN CONTROL  
Adjusts pre-amplifier level. Used in conjunction with Master A (5). (e.g.) CHANNEL GAIN set at 6+, master on 4 will give overdrive). Pull boost facility for increased drive.
- 5) MASTER A  
Adjusts channel A output volume. When pulled assigns reverb to channel A.
- 6) BASS CONTROL  
Adjusts the low frequency response. Pull boost for increased gain.
- 7) MIDDLE CONTROL  
Adjusts mid range frequency response. Pull boost for increased gain.
- 8) TREBLE CONTROL  
Adjusts treble frequency response. Pull boost for increased gain.
- 9) CHANNEL B INPUT  
For connection of guitar when channel B only is used.
- 10) CHANNEL B INDICATOR  
Shows when channel B is enabled.
- 11) GAIN CONTROL  
Adjusts pre-amplifier level, used in conjunction with master B controls type of sound. Clean or overdrive). Pull top boost facility.
- 12) MASTER B  
Adjusts channel B output volume. When pulled assigns reverb to channel B.
- 13) BASS CONTROL  
Adjusts the low frequency response.
- 14) MIDDLE CONTROL  
Adjusts the mid-range frequency response.
- 15) TREBLE CONTROL  
Adjusts the treble frequency response
- 16) VOLUME CONTROL  
Adjusts the overall output of the unit. Eliminating need to re-balance channel pre-amp and master controls when altering output level.
- 17) REVERB CONTROL  
Adjusts the amount of reverb added to your sound (assignable by controls 5 +12)  
Footswitchable with optional FS1 footswitch.
- 18) PRESENCE CONTROL  
Adjusts the overall "brightness" of the amplifiers response.
- 19) CHANNEL FOOTSWITCH  
Remote socket for channel changing (via optional FS5 footswitch).
- 20) REVERB FOOTSWITCH  
Remote socket for reverb control (via optional FS1 footswitch.)
- 21) DEPTH CONTROL  
Pull on activates chorus or via optional FS1 footswitch (23). Rotary control adjusts intensity of effect.
- 22) RATE CONTROL  
Adjusts speed of chorus sweep indicated by chorus led (24)

# **LANEY**

**PRO-LINEBACKER  
LEAD AMPLIFIERS**

**PL50R PL65R PL100R PL100TWIN  
PL50RH PL100RH**

**OPERATING  
MANUAL**

**LANEY** ELECTRONICS

**NEWLYN ROAD,  
CRADLEY HEATH,  
WEST MIDLANDS.  
ENGLAND**

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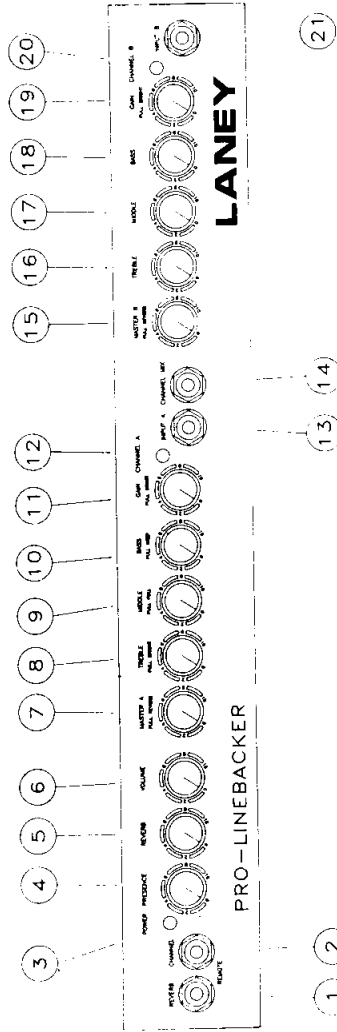
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**FACIA PANEL LAYOUT**



**FACIA PANEL KEY**

- 1) REMOTE FOOTSWITCH SOCKET FOR SWITCHING THE INTERNAL REVERB.
- 2) REMOTE SOCKET FOR USE WITH AN FS5 FOOTSWITCH TO CONTROL THE CHANNEL SWITCHING AND BLEND FACILITY.
- 3) POWER ON INDICATOR
- 4) PRESENCE CONTROL ALLOWS ADJUSTMENT OF THE OVERALL AMPLIFIER BRIGHTNESS.
- 5) REVERB VOLUME CONTROL WHEN USED IN CONJUNCTION WITH THE PULL CONTROLS (7,15) ON EACH CHANNEL, ADJUSTS THE AMOUNT OF REVERBERATION ADDED TO YOUR SOUND.
- 6) VOLUME THIS ADJUSTS THE OVERALL VOLUME OF BOTH CHANNELS AND AVOIDS THE NECESSITY TO KEEP ADJUSTING EACH CHANNEL MASTER VOLUME TO RE-BALANCE YOUR SOUND.

- 7) MASTER VOLUME SETS THE A CHANNEL PREAMP OUTPUT VOLUME. WHEN USED IN CONJUNCTION WITH THE PREAMPLIFIER GAIN CONTROL A RANGE OF SOUNDS FROM CLEAN (MASTER 10) TO HEAVY SUSTAIN (MASTER 2-4) ARE OBTAINABLE. WHEN PULLED SELECTS REVERB TO THIS CHANNEL.
  - 8) TREBLE ADJUSTS THE HIGH FREQUENCY RESPONSE. WHEN PULLED ADDS EXTRA TREBLE AT LOW MASTER VOLUME SETTINGS.
  - 9) MIDDLE ADJUSTS THE MID FREQUENCY RESPONSE. WHEN PULLED GIVES A FULLER MID SOUND.
  - 10) BASS ADJUSTS THE AMOUNT OF LOW FREQUENCIES. WHEN PULLED GIVES EXTRA BOOST ESPECIALLY AT LOW MASTER VOLUME SETTINGS.
  - 11) GAIN ADJUSTS THE PREAMPLIFIER GAIN. WHEN USED WITH THE CHANNEL MASTER VOLUME A WIDE RANGE OF SOUNDS FROM CLEAN (HIGH MASTER, LOW GAIN) TO EXTREME OVERDRIVE (LOW MASTER, HIGH GAIN) ARE OBTAINABLE. WHEN PULLED INCREASES PREAMP GAIN TO GIVE ALMOST ENDLESS SUSTAIN.
  - 12) CHANNEL INDICATOR SHOWS WHEN THE CHANNEL IS ENABLED. (THIS WILL ONLY BE SWITCHABLE VIA THE OPTIONAL FS5 FOOTSWITCH).
  - 13) CHANNEL A INPUT USE WHEN ONLY A CHANNEL IS REQUIRED.
  - 14) CHANNEL MIX INPUT USE WHEN BOTH CHANNELS ARE REQUIRED. (WHEN USING FOOTSWITCH OR MIXING BOTH CHANNELS).
  - 15) MASTER VOLUME SETS CHANNEL B PREAMPLIFIER OUTPUT VOLUME. WHEN USED IN CONJUNCTION WITH PREAMPLIFIER GAIN A RANGE OF SOUNDS MAY BE OBTAINED FROM CLEAN (MASTER 10, GAIN 2-3) TO OVERDRIVEN (MASTER 2-3, GAIN 6-10). WHEN PULLED WILL ADD REVERB TO CHANNEL B.
  - 16) TREBLE ADJUSTS THE HIGH FREQUENCY RESPONSE.
  - 17) MIDDLE ADJUSTS THE MID FREQUENCY RESPONSE.
  - 18) BASS ADJUSTS THE LOW FREQUENCY RESPONSE.
  - 19) GAIN ADJUSTS PREAMPLIFIER A GAIN. WHEN USED IN CONJUNCTION WITH THE CHANNEL MASTER VOLUME ALLOWS A WIDE RANGE OF SOUNDS FROM CLEAN (HIGH MASTER, LOW GAIN) TO OVERDRIVE (LOW MASTER, HIGH GAIN). WHEN PULLED GIVES A BRIGHTER RANGE OF SOUNDS.
  - 20) CHANNEL INDICATOR SHOWS WHEN CHANNEL B IS ENABLED.
  - 21) CHANNEL B INPUT USE WHEN ONLY THIS CHANNEL IS REQUIRED.
- CONNECTING YOUR GUITAR THREE INPUT SOCKETS ARE PROVIDED: ONE FOR CHANNEL A ONE FOR CHANNEL B AND ONE MIX INPUT WHICH COUPLES YOUR GUITAR TO BOTH CHANNELS ALLOWING YOU TO SWITCH BETWEEN A OR B OR TO A PLUS B VIA THE OPTIONAL FS5 FOOTSWITCH. TWO INSTRUMENTS MAY ALSO BE PLUGGED VIA THE CHANNEL INPUTS.
- EFFECTS LOOP EFFECTS UNITS MAY BE CONNECTED VIA THE SEND AND RETURN SOCKETS LOCATED ON THE REAR PANEL OF THE AMPLIFIER. (NOMINAL SENSITIVITY 500mV/-6dB).
- HEADPHONES MAY BE USED FOR PRACTICE. THEY SHOULD HAVE A SUITABLE STEREO JACK PLUG. FOR PRIVATE HEADPHONE USE SIMPLY WITHDRAW THE ON BOARD SPEAKER JACK PLUG.