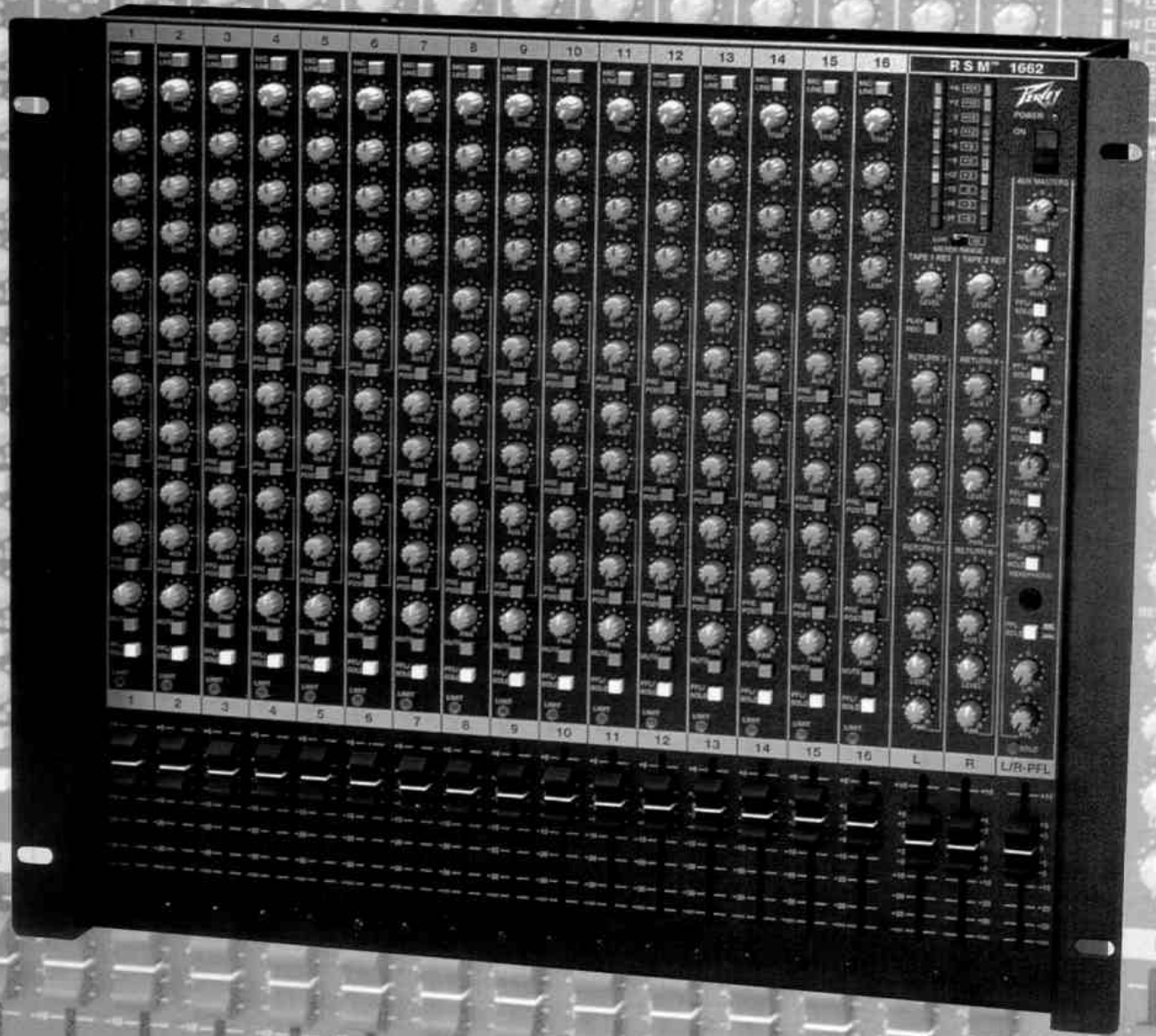


RSM<sup>TM</sup> 1662

16 CHANNEL RACK-MOUNT MIXER



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Intended to alert the user to the presence of uninsulated "dangerous voltage" within the product's enclosure that may be of sufficient magnitude to constitute a risk of electric shock to persons.



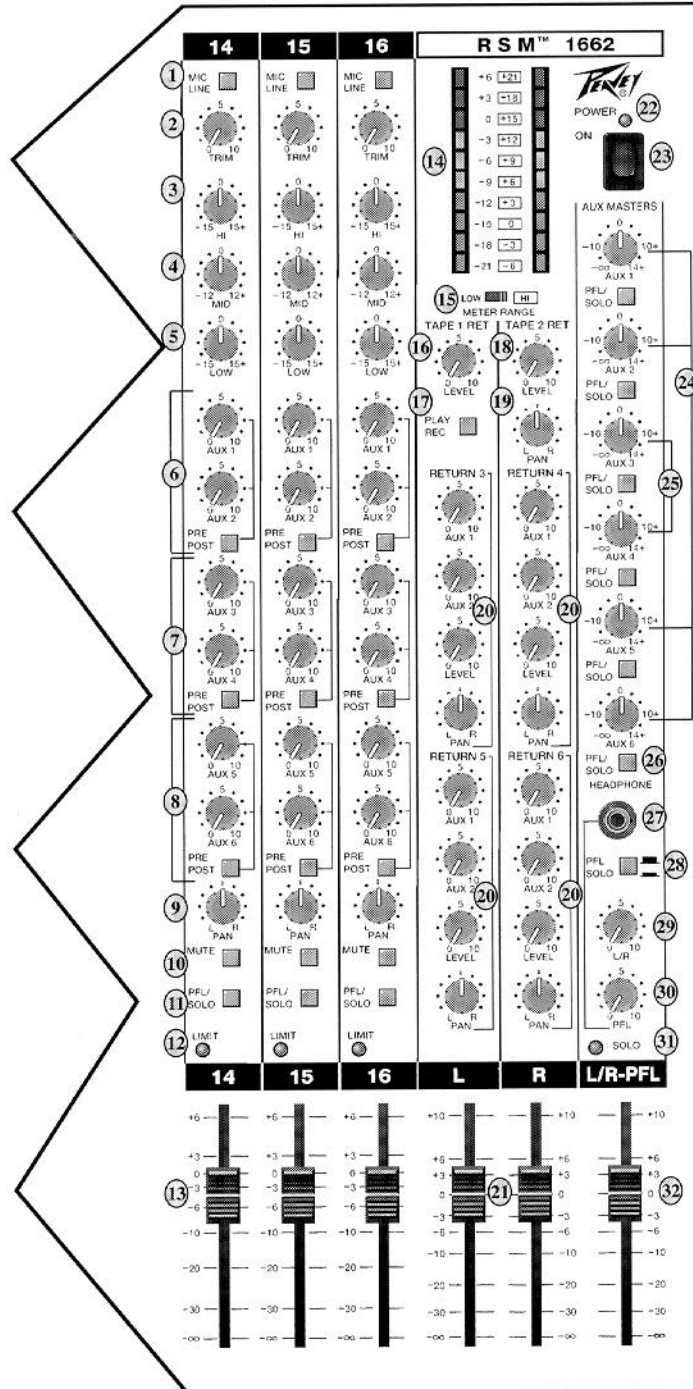
Intended to alert the user of the presence of important operating and maintenance (servicing) instructions in the literature accompanying the product.

**CAUTION:** Risk of electrical shock – DO NOT OPEN!

**CAUTION:** To reduce the risk of electric shock, do not remove cover. No user serviceable parts inside. Refer servicing to qualified service personnel.

**WARNING:** To prevent electrical shock or fire hazard, do not expose this appliance to rain or moisture. Before using this appliance, read the operating guide for further warnings.

# FRONT PANEL



## **FRONT PANEL:**

### **MIC/LINE SWITCH (1)**

When this button is up, the signal present at the XLR microphone jack will be selected. When down, you will get the signal from the 1/4" jack.

### **TRIM (2)**

The signal selected by the Mic/Line switch is routed first to the Trim circuitry. This controls the gain of the signal sent to the rest of the channel. Begin with the Trim control turned down (counterclockwise) when setting up the mixer. Increase gain by turning clockwise until you get a satisfactory operating level. It is okay for the Overload LED to flash on occasional peaks, but it should not glow continuously. Too much gain can cause clipping and audible distortion; not enough gain can give you poor signal-to-noise performance.

### **HI EQ (3)**

This control is a fixed 10 kHz "shelving" type equalizer with  $\pm 15$  dB of boost or cut available. "Shelving" means that instead of working on just a band of frequencies, this type of EQ continues to boost or cut above and below its bandwidth. In this case, starting around 3 kHz and having maximum boost/cut above 10 kHz.

### **MID EQ (4)**

This control is a fixed "peaking" type equalizer with a center frequency of 750 Hz, and  $\pm 12$  dB of boost or cut available. "Peaking" means that instead of affecting a wide range of frequencies like the shelving EQ, this control has its center, or maximum effect, at one frequency and tapers off above and below. In this case, centered at 750 Hz, with effective half-power points (-3 dB) at 350 and 900 Hz, respectively.

### **LOW EQ (5)**

This control is a fixed 50 Hz "shelving" type equalizer with  $\pm 15$  dB of boost or cut available. This EQ controls everything below the tuning frequency, starting at 100 Hz and having maximum boost/cut below 50 Hz.

### **AUX 1 & 2 (6)**

Each of these controls operate independently, but share a common "pre-post" switch. When "up" the control gets its signal from immediately after the Trim control, so it is "dry," meaning there is no EQ added to it. Often this is used as a "monitor send" because it lets the performer hear what he sounds like without any EQ or effects devices coloring the sound.

When the pre-post switch is "down," the Aux control receives a signal that is after the EQ, Mute, Balance, and Slide pot level control. Often this signal is used as an "effects send" being sent to an effects device. When the channel fader is brought up or down, the level to the effects device will follow it exactly. As the depth of some effects can vary with the mix of dry and processed signal, this "post fader" routing keeps the effect depth independent of fader moves.

### **AUX 3 & 4 (7)**

Each of these controls operate independently of the other and are stereo. There is a jumper on each channel circuit board that programs either a "dry, mono, pre-EQ signal" or a "pre-mute, post balance but pre-slider signal" when in the "pre" or up position. On the channel board, you will find two upright 3 pin jumpers midway down the circuit board. The center pin (#2) is the send to the Pre or "up" position. Pin #3 of this connector is factory jumpered to Pin #2 for pre or post selection of the switch in stereo. Jumpering Pin #1 of the connector with the jumper will take the send of Aux 3 and 4 mono from the Pre position.

In the Post, or "down" position, these channels receive the signal from after the Balance, Mute, and Slider, exactly as in Aux 1, 2, 5, and 6, but in stereo.

### **AUX 5 & 6 (8)**

Each of these controls operate independently, but share a common "pre-post" switch. When "up" the control gets its signal from immediately after the Trim control, so it is "dry," meaning there is no EQ added to it. Often this is used as a "monitor send" because it lets the performer hear what he sounds like without any EQ or effects devices coloring the sound.

When the pre-post switch is "down," the Aux control receives a signal that is after the EQ, Mute, Balance, and Slide pot level control. Often this signal is used as an "effects send" being sent to an effects device. When the channel fader is brought up or down, the level to the effects device will follow it exactly. As the depth of some effects can vary with the mix of dry and processed signal, this "post fader" routing keeps the effect depth independent of fader moves.

### **PAN (9)**

The Pan circuitry controls how the signal is balanced between the left and right channels. This is continuously variable from left only, through center (both equal), to right only. When panned dead center, the two signals are down 3 dB (half power) for equal loudness, as the signal is panned from left to right. The Pan control is located before the Mute and Slider.

Aux 3 and 4 left and right also follow the channel pan control. In the "pre" stereo factory preset position, the signal routed to the Aux 3 and 4 sends is controlled by the pan pot as to bus assignment, whether to 3 Left or 3 Right. This allows signals routed to an effects processor to track the same signals being controlled by the main channel slider level.

### **MUTE (10)**

When this button is depressed, the signals normally routed to the Left/Right bus and Solo are silenced. PFL and all Aux sends when selected to "pre" will not be muted, but when Auxes are selected "Post," they will be silenced by the Mute function.

### **PFL/SOLO (11)**

PFL stands for "Pre Fader Listen," which means that when this button is depressed, you will hear only the signal that is before the Slider Level control, but after the Pan pot on the channel in the stereo headphone/PFL jack and out of the (rear) L/R-PFL jacks. This way the PFL signal is consistent with the "stereo in place" mix. If two or more PFLs are depressed, they will be summed in the headphone output.

This is useful when you would need to hear exactly how a signal in the channel sounds without turning it up or the other channels down. PFL is also "pre-mute," so you can mute that channel during a performance and listen through the headphones while you fix whatever is wrong without the audience hearing.

Solo is similar to PFL, but after the Mute button and the Slider Level control. This gives you a better idea of how the signal will sound in the mix, and it is useful for recording. A switch in the Master Section located beneath the Headphone jack switches all PFL switches to Solo function.

### **OVERLOAD (12)**

This LED (Light Emitting Diode) illuminates when your music signal becomes too large for the channel to handle. The LED circuit is designed to indicate about 6 dB before the channel actually distorts so you can set an optimum signal level without actual clipping. The LED monitors four sections of each channel: the Mic preamp, the EQ section, and the Left and Right outputs before they go into the L/R bus. Since the Limit LED detects 6 dB before actual clipping, it's okay to illuminate occasionally on cymbal crashes, kick drums, etc. As long as it doesn't light continuously you're okay.

### **CHANNEL SLIDER CONTROL (13)**

This control varies the level of the signal sent to the Left and Right bus before the master faders. It is best left set at the "0" position for unity gain when setting up the gain in the channel, starting with the input trim. This control has 6 dB of gain in the maximum position.

## **MASTER SECTION:**

### **LED VU ARRAY (14)**

This LED array shows main Left and Right post master fader level (unless a PFL/Solo switch is active). This meter is calibrated to two different scales, a Low scale (-21 dB to +6 dB) and a High scale (-6 dB to +21 dB). The Low scale is useful when interfacing with -10 dBV equipment, and the High scale for +4 dBu equipment.

**Note:** On the rear panel there are two user accessible points for adjusting the "0" dB point on each VU. This is preset at the factory at 0 dBV.



### **LOW/HI METER RANGE (15)**

This switch is for changing the scale of the meter from Low (-21 dB to +6 dB) to High (-6 dB to +21 dB). Many times, monitoring the level of an individual channel via PFL will require a different metering scale than say, for instance, monitoring the Left and Right outputs. This switch allows the user to monitor signals that may be far apart in level without having to have separate VU meters.

### **TAPE 1 RETURN (16)**

This is an input designed specifically for a tape recorder output, and will accept from -10 dBV to +4 dBu. It is RCA style and injects directly into the Left and Right bus.

### **PLAY/REC SWITCH (17)**

This switch enables the rear panel jacks labeled Tape 1 Send and Tape 1 Return. In the up position, the jacks labeled "Tape 1 Return" are active for tape playback. In the down position, the jacks labeled "Tape 1 Send" are active and output a stereo signal from the main Left and Right mix for recording. This level is calibrated for -10 dBV output with 0 dBV at the Left and Right output.

**Note:** This switch enables either the send or return jacks but not both. This prevents feedback from tape monitor outputs getting back into the amplification loop when a tape deck is in record mode.

### **TAPE 2 RETURN (18)**

This is another input from a tape deck to the main Left and Right master, before the main Left and Right faders. It has a level and a pan/balance control for assignment to either the Left or Right bus. It is optimized for -10 dBV to +4 dBu signal levels.

### **RETURN PAN (19)**

This control determines whether or not the return signal is sent equally to the Left and Right mix bus, or in either Left or Right, sends it only to that bus.

### **RETURN 3 - 6 (20)**

These returns are configured for stereo line level signals. Many effects devices have mono inputs and stereo outputs. If the effects device has only a mono output, use the Left/Mono jack, and this will send the signal equally to the Left and Right outputs. On the Aux 1 and 2 returns, the returned signal is mono, a sum of Left and Right. These returns are assignable to either Aux 1 or 2, or to the Left/Right bus before the faders. There is a pan for setting balance between Left and Right, with a level control for the Left and Right bus, and a level control for Aux 1 and 2. These returns are tip-ring-sleeve differential.

### **MASTER SLIDER (21)**

This control has the same function as the Channel Slider, except it varies the level of the Left and Right master section output to the XLR balanced outputs. It has 10 dB of gain maximum.

### **POWER LED (22)**

This LED is illuminated when power is applied to mixer circuitry through pressing the power switch to the on position.

### **POWER SWITCH (23)**

This switch turns on power to the mixer.

### **AUX MASTERS 1, 2, 5, & 6 (24)**

These controls vary the master output gain for the Aux buses. Aux buses 1 and 2 have XLR outputs for driving balanced low impedance lines to other devices. Auxes 5 and 6 are low impedance, unbalanced outputs.

These Auxes also can be used to generate four unique headphone monitor mixes in the studio. See Aux 3 and 4 for how you can add two stereo headphone mixes in addition to the four mono Aux mixes for a total of six headphone mixes.

### **AUX MASTERS 3 & 4 (25)**

These Aux masters function like the others but are stereo. An interesting note here is that we have the capability of having two separate stereo mixes at Aux 3 Left and Right and Aux 4 Left and Right. This provides the capability of having two different stereo headphone mixes for studio applications.

### **AUX PFL/SOLO (26)**

PFL is the total summed signal of all assigned Auxes of that particular number Aux, before the Aux master gain pot. Post master fader (SOLO) is the Aux signal after the Aux master level pot.

### **HEADPHONE (27)**

This stereo output jack is used for driving a pair of headphones to monitor either the Main Left/Right output or the PFL/Solo bus when active.

### **PFL/SOLO SWITCH (28)**

This switch determines whether the PFL or Solo signal is presented to the headphone output whenever a channel PFL/Solo switch is depressed.

### **L/R HEADPHONE CONTROL (29)**

This control affects the volume of the Main Left/Right signal in the headphone output.

### **PFL CONTROL (30)**

This control affects the volume of the PFL/Solo output signal assigned to the headphone and PFL monitor outputs.

### **SOLO LED (31)**

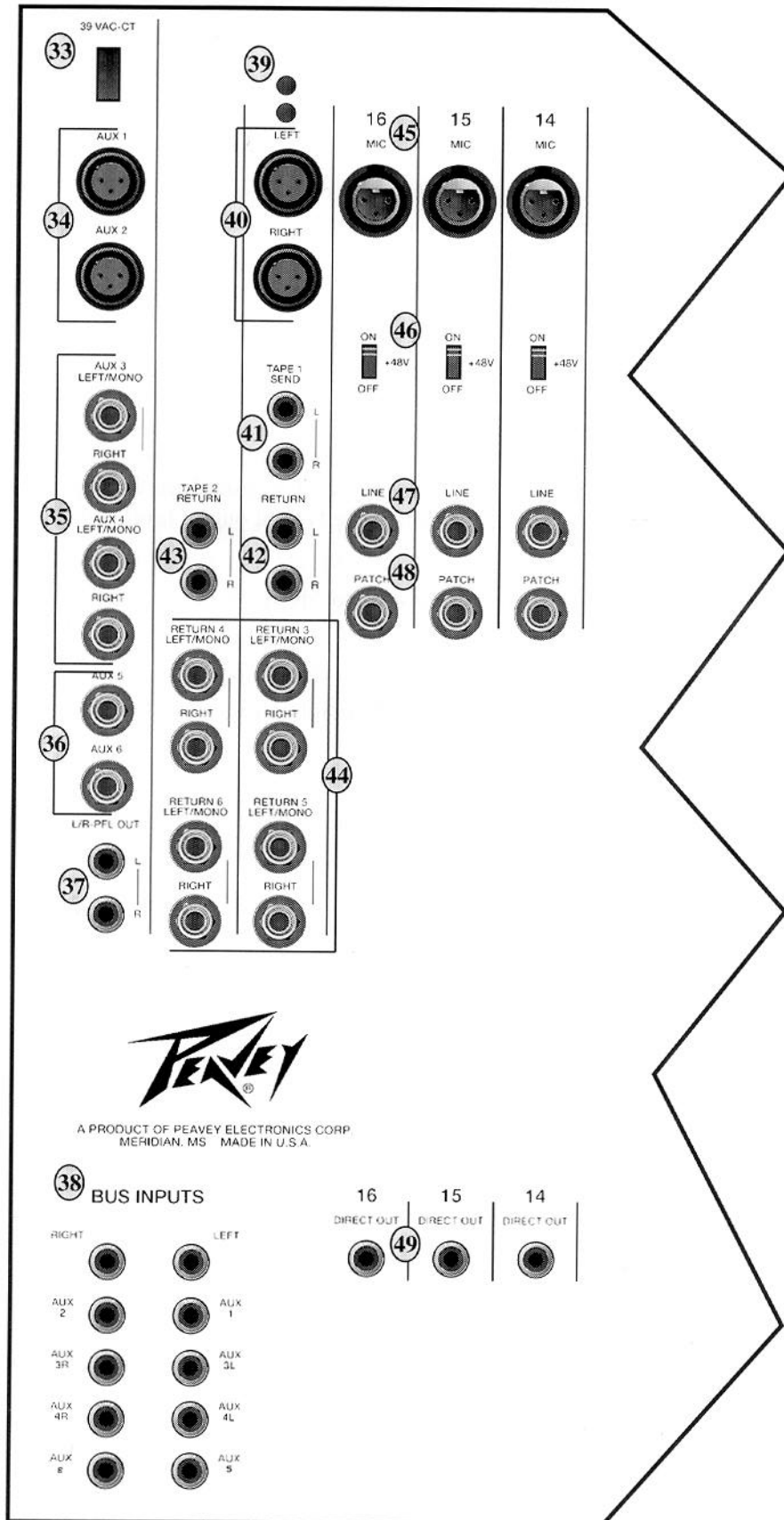
This LED indicates that a channel PFL/Solo switch has been depressed.

### **L/R - PFL SLIDER (32)**

This output is fed by the same signal that appears in the headphone output, but after the L/R-PFL slider. This is useful for monitoring any channel or Aux on the mixer via the PFL and Solo buttons on the front panel.

Many times the soundman is isolated from the environment he is mixing in and can use this feature to hear the mix in another room. This output, like the Headphone output, defaults to Post Master Slider L/R when no PFL is depressed.

# REAR PANEL



## **MASTER SECTION - REAR PANEL**

### **POWER RECEPTACLE (33)**

For use with 39 VAC-CT 40 VA Peavey power supply, part # 70525543 (DOMESTIC ONLY).

### **AUX 1 & 2 (34)**

These outputs are from the Aux 1 and 2 master gain controls. It is low impedance, 150 ohms, and balanced. Their maximum output is +24 dBV.

### **AUX 3 & 4 (35)**

These Auxes send out a stereo mix. Aux 3 from the L/Mono jack is a combination of Left and Right. Left and Right plugged in separately will cause a separated Left and Right signal to appear. This is also true for Aux 4.

**Note:** When Left/Mono is seen, it indicates that Left and Right are mixed together into the output of this jack. It can be used when you do not need a stereo send from an output that is normally stereo.

### **AUX 5 & 6 (36)**

These Auxes have the same function as the Aux 1 and 2. It is a mono send composed of the pre or post EQ signal present in its channel.

### **L/R - PFL OUT (37)**

These RCA jacks are for the L/R - PFL slider on the front panel. They would see the same output as the headphone jack, and they could be used to drive a monitor amp. The typical output level is 0 dBV.

### **BUS INPUTS (38)**

These inputs are for line level 0 dBV signals and can be used to "daisy chain" another mixer into the main buses of the RSM 1662.

### **VU CALIBRATION (39)**

These two user accessible points are for adjusting the "0 dB" point on each VU. This is preset at the factory at 0 dBV.

### **LEFT/RIGHT XLR (40)**

This output is from the main sliders on the Left and Right masters. It is low impedance, 150 ohms, and balanced. Its maximum output is +24 dBV.

### **TAPE 1 SEND (41)**

This RCA output is controlled by the levels of the Left and Right master sliders. Its nominal output level is -10 dBV.

### **TAPE 1 RETURN (42)**

This RCA input sends a signal to the Left and Right master bus before the master sliders, and it is controlled by the level pot beneath VU meters labeled Tape 1. It can accept levels from -10 dBV to +4 dBu.

### **TAPE 2 RETURN (43)**

This RCA input sends a signal to the Left and Right master bus before the master sliders, and it is controlled by the level pot labeled Tape 2. It also has a pan pot that balances the signal between the Left and Right buses. It can accept input levels from -10 dBV to +4 dBu.

### **RETURN LEFT/MONO - RIGHT 3 - 6 (44)**

These returns are stereo inputs that are designed for a typical level of 0 dBV. They are also sent pre master fader L/R. For mono effects devices, inserting into the Left/Mono jack will cause the effect to appear on Left and Right, and a pan pot on the front panel can balance between Left and Right. Aux 1 and 2 can also see this signal with individual controls for each return for Aux 1, 2, Left, and Right, as well as a pan control. For stereo effects returns, use Left for left return and Right for right channel return signal from the effects processor. These returns can also be used as extra inputs during a mixdown to master Left and Right and Aux 1 and 2.



## **REAR PANEL**

### **MIC INPUT (45)**

This input is an industry standard female XLR connector (Pin 2+, Pin 3-, Pin 1 GND). This input is optimized for signals ranging from Low Z microphones to balanced line level signals.

### **PHANTOM POWER SWITCH (46)**

IEC standard +48 volt DC phantom power is available on pins 2 and 3. This power is only needed for phantom powered microphones or direct boxes, and is individually switched for each channel.

### **LINE INPUT (47)**

This input uses a High Z 1/4" jack. This input is used for guitars, tape deck outputs, returns from effects devices, CD players, direct outs from guitar preamps, etc. The maximum level this input will accept is +27 dBV (with the channel gain trim turned all the way down).

### **PATCH (48)**

This is an insert point for breaking the signal path between the input preamp and the rest of the channel. It is at line level, pre EQ, and a RTS (ring-tip-sleeve) jack. Using a stereo RTS plug, the Tip serves as an input receiving signals back from external effects devices. The Ring is an output for sending signals to external devices, and the Sleeve is common or ground. Signals can be pulled from the insert point without interrupting signal flow by plugging a Tip-Sleeve plug only until the first click.

Patch points are useful for inserting compressors, limiters, noise gates, or any other line level device. You could insert to just the first click of the jack with a 1/4" plug to send the channel output Pre-Eq to a tape deck, etc.

### **DIRECT OUT (49)**

This RCA jack outputs a monophonic 0 dBV level signal that is useful for sending to a multitrack tape deck input without interrupting or using any of the Aux sends in the channel or Master Section.

## SPECIFICATIONS

### Channel 1 - 16 Microphone

#### Inputs:

##### GAIN:

Maximum:  
52 dB (with Gain set at Maximum)

Nominal:  
30 dB (with Gain set at Nominal or  
50% rotation)

Minimum:  
1.5 dB (with Gain set at Minimum)

Frequency Response:  
 $\pm 1$  dB, 12 Hz to 20 kHz

Distortion: 1 kHz, .001%

Equivalent Input Noise:  
Max Gain, 150 Ohms: -129 dBV

CMRR: 95 dB

Maximum Input:  
+19 dBV (with Gain set at Minimum)

Input Impedance: 2 K ohms

### Channel 1 - 16 Line Inputs:

##### GAIN:

Maximum:  
38 dB (with Gain set at Maximum)

Nominal:  
0 dB (with Gain set at Nominal or  
50% rotation)

Minimum:  
-18 dB (with Gain set at Minimum)

Input Impedance: 10 K ohms

#### Patch:

Input: 0 dBV (Nominal)  
Output: 0 dBV (Nominal)

#### EQ:

Hi:  $\pm 15$  dB @ 10 kHz  
Mid:  $\pm 12$  dB @ 750 Hz  
Low:  $\pm 15$  dB @ 40 Hz

#### Fader:

Mic Channel: +6 dB  
Attenuation: -75 dB

#### Pan:

Attenuation: 50% - 3dB (constant  
power)  
Max Attenuation: -75 dB

#### Mute:

Attenuation: -75 dB

#### LED:

Illumination Level: +12 dBV

### MASTER SECTION

Noise: Left and Right  
Residual: -96 dBV  
Bus:  $\pm 84$  dBV  
Nominal: -82 dBV

Hum: -115 dBV

Noise: Aux 1 - 6  
Bus: -94 dBV  
Nominal: -88 dBV

Fader: Left and Right  
Gain: 10 dB  
Attenuation: -71 dB

#### Tape Return RCA:

Nominal Level: -10 dBV  
Maximum Input: +16 dBV  
Impedance: 12 K ohms

#### Tape Output:

Nominal Level: -10 dBV  
Maximum Level: 0 dBV  
Impedance: 2.4 K ohms

#### Record/Play Select:

Output Muting: -75 dB  
Input Muting: -83 dB

#### Returns (3-6):

Nominal Level: 0 dBV  
Maximum Input Level: +13 dBV  
Minimum Input Level: -14 dBV

#### Main Outputs:

**Balanced (L & R)**  
Nominal: 0 dBV  
Maximum: +18 dBV

**Aux 1 & 2**  
Nominal: 0 dBV  
Maximum: +18 dBV  
Impedance: 300 ohms

**Aux (3 - 6) Unbalanced**  
Nominal: 0 dBV  
Maximum: +16 dBV  
Impedance: 150 ohms

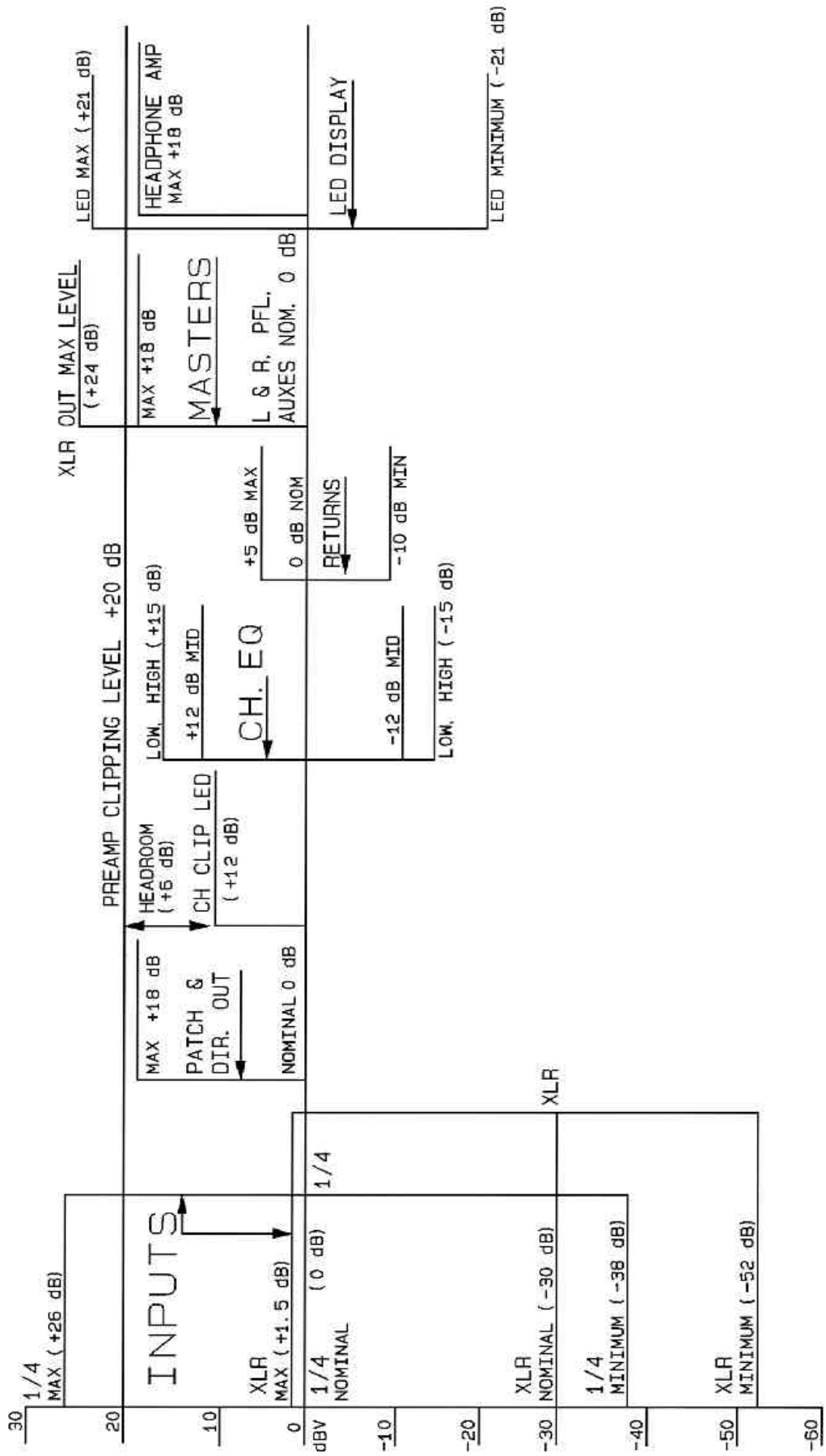
#### Headphones:

Nominal: 0 dBV  
Maximum: +18 dBV

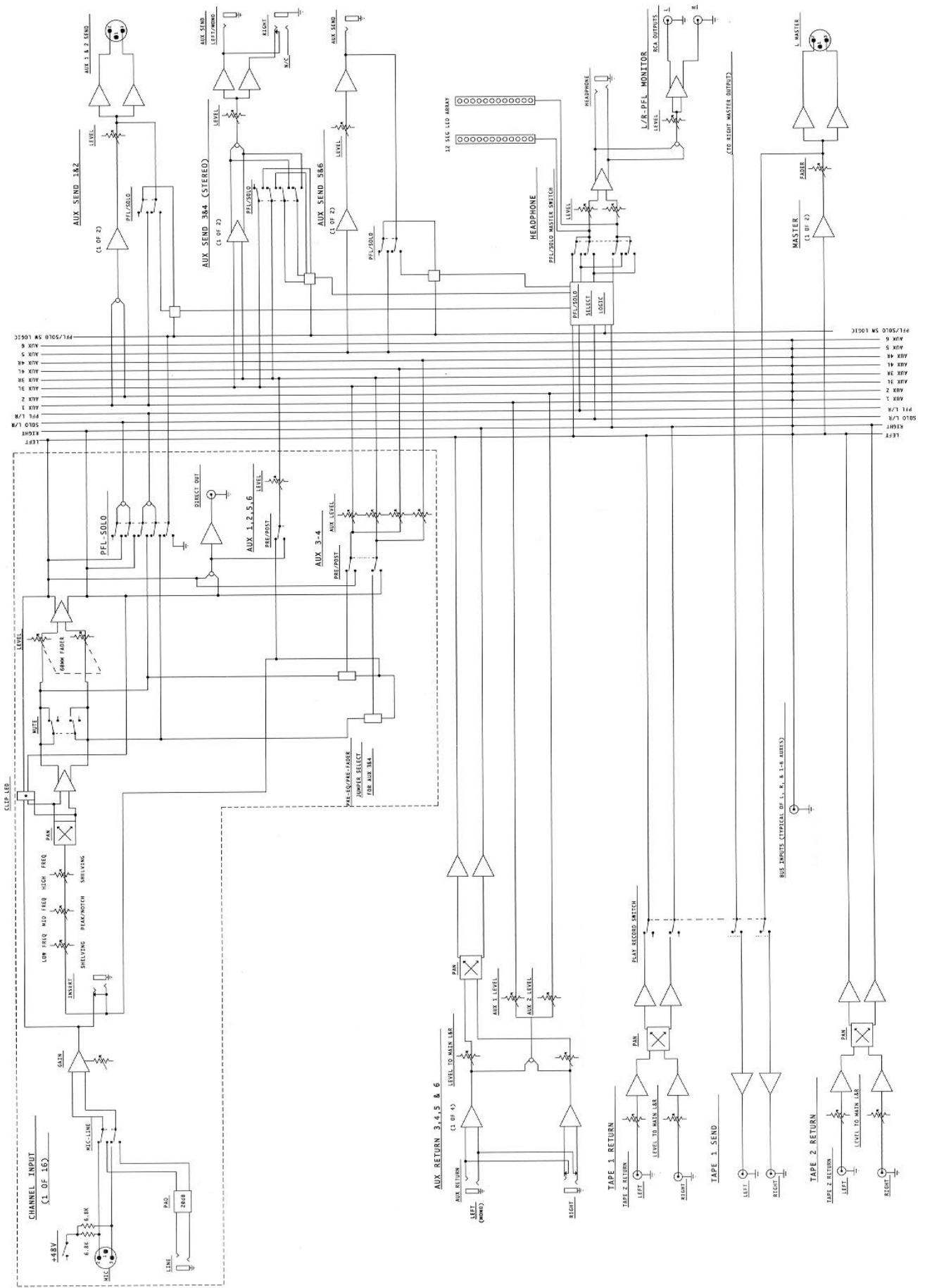
#### L/R - PFL Outputs:

RCA: Nominal 0 dBV  
Maximum: +18 dBV

# RSM™ 1662 LEVEL DIAGRAM



# RSM™ 1662 FLOW CHART



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 AUX 7  
 AUX 6  
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SEE JUMPS (PAGE OF 1, 5, & 1-4 ABOVE)

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PEAVEY ELECTRONICS CORPORATION ("PEAVEY") warrants this product, EXCEPT for covers, footswitches, patchcords, tubes and meters, to be free from defects in material and workmanship for a period of one (1) year from date of purchase, PROVIDED, however, that this limited warranty is extended only to the original retail purchaser and is subject to the conditions, exclusions, and limitations hereinafter set forth:

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- a. The first purchase of the product is for the purpose of resale; or
- b. The original retail purchase is not made from an AUTHORIZED PEAVEY DEALER; or
- c. The product has been damaged by accident or unreasonable use, neglect, improper service or maintenance, or other causes not arising out of defects in material or workmanship; or
- d. The serial number affixed to the product is altered, defaced, or removed.

In the event of a defect in material and/or workmanship covered by this limited warranty, Peavey will:

- a. In the case of tubes or meters, replace the defective component without charge.
- b. In other covered cases (i.e., cases involving anything other than covers, footswitches, patchcords, tubes or meters), repair the defect in material or workmanship or replace the product, at Peavey's option; and provided, however, that, in any case, all costs of shipping, if necessary, are paid by you, the purchaser.

**THE WARRANTY REGISTRATION CARD SHOULD BE ACCURATELY COMPLETED AND MAILED TO AND RECEIVED BY PEAVEY WITHIN FOURTEEN (14) DAYS FROM THE DATE OF YOUR PURCHASE.**

In order to obtain service under these warranties, you must:

- a. Bring the defective item to any PEAVEY AUTHORIZED DEALER or AUTHORIZED PEAVEY SERVICE CENTER and present therewith the ORIGINAL PROOF OF PURCHASE supplied to you by the AUTHORIZED PEAVEY DEALER in connection with your purchase from him of this product. If the DEALER or SERVICE CENTER is unable to provide the necessary warranty service you will be directed to the nearest other PEAVEY AUTHORIZED DEALER or AUTHORIZED PEAVEY SERVICE CENTER which can provide such service.

**OR**

- b. Ship the defective item, prepaid, to:

PEAVEY ELECTRONICS CORPORATION  
International Service Center  
326 Hwy. 11 & 80 East  
MERIDIAN, MS 39301

including therewith a complete, detailed description of the problem, together with a legible copy of the original PROOF OF PURCHASE and a complete return address. Upon Peavey's receipt of these items:

If the defect is remedial under these limited warranties and the other terms and conditions expressed herein have been complied with, Peavey will provide the necessary warranty service to repair or replace the product and will return it, FREIGHT COLLECT, to you, the purchaser.

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Your remedies for breach of these warranties are limited to those remedies provided herein and Peavey Electronics Corporation gives this limited warranty only with respect to equipment purchased in the United States of America.

**INSTRUCTIONS — WARRANTY REGISTRATION CARD**

1. Mail the completed WARRANTY REGISTRATION CARD to:

PEAVEY ELECTRONICS CORPORATION  
POST OFFICE BOX 2898  
MERIDIAN, MISSISSIPPI 39302-2898

- a. Keep the PROOF OF PURCHASE. In the event warranty service is required during the warranty period, you will need this document. There will be no identification card issued by Peavey Electronics Corporation.
2. IMPORTANCE OF WARRANTY REGISTRATION CARDS AND NOTIFICATION OF CHANGES OF ADDRESSES:
  - a. Completion and mailing of WARRANTY REGISTRATION CARDS — Should notification become necessary for any condition that may require correction, the REGISTRATION CARD will help ensure that you are contacted and properly notified.
  - b. Notice of address changes — If you move from the address shown on the WARRANTY REGISTRATION CARD, you should notify Peavey of the change of address so as to facilitate your receipt of any bulletins or other forms of notification which may become necessary in connection with any condition that may require dissemination of information or correction.
3. You may contact Peavey directly by telephoning (601) 483-5365.

## IMPORTANT SAFETY INSTRUCTIONS

**WARNING:** When using electric products, basic cautions should always be followed, including the following.

1. Read all safety and operating instructions before using this product.
2. All safety and operating instructions should be retained for future reference.
3. Obey all cautions in the operating instructions and on the back of the unit.
4. All operating instructions should be followed.
5. This product should not be used near water, i.e., a bathtub, sink, swimming pool, wet basement, etc.
6. 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.
7. This product should not be placed near a source of heat such as a stove, radiator, or another heat producing amplifier.
8. Connect only to a power supply of the type marked on the unit adjacent to the power supply cord.
9. 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."
10. 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.
11. The power supply cord should be unplugged when the unit is to be unused for long periods of time.
12. If this product is to be mounted in an equipment rack, rear support should be provided.
13. 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. Disconnect unit from power supply before cleaning.
14. Care should be taken so that objects do not fall and liquids are not spilled into the unit through the ventilation holes or any other openings.
15. This unit should be checked by a qualified service technician if:
  - a. The power supply cord or plug has been damaged.
  - b. Anything has fallen or been spilled into the unit.
  - c. The unit does not operate correctly.
  - d. The unit has been dropped or the enclosure damaged.
16. The user should not attempt to service this equipment. All service work should be done by a qualified service technician.
17. This product should be used only with a cart or stand that is recommended by Peavey Electronics.
18. Exposure to extremely high noise levels may cause a permanent hearing loss. Individuals vary considerably in susceptibility to noise induced 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	92
4	95
3	97
2	100
1 1/2	102
1	105
1/2	110
1/4 or less	115

According to OSHA, any exposure in excess of the above permissible limits could result in some hearing loss.

Ear plugs or protectors in the ear canals or 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 ensure 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.

**SAVE THESE INSTRUCTIONS!**



Features and specifications subject to change without notice.

**Peavey Electronics Corporation** 711 A Street / Meridian, MS 39301 / U.S.A. / (601) 483-5365 / Fax 486-1278

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