



1. LOUDSPEAKER OUTPUTS

WARNING! Never use the amplifier without a load attached!

There are two parallel loudspeaker output jacks provided for connection to the internal speakers or extension cabinet. Please always ensure that the amplifier's output impedance selector is set correctly (see item 2) and ALWAYS ensure you use good quality speaker (unshielded) cables. NEVER use guitar (shielded) cables.

Always use a non-screened Marshall approved speaker lead when connecting an extension cabinet to these units.

2. OUTPUT IMPEDANCE SELECTOR

Matches the amplifier's output to the load (speaker) impedance.

Your 1987X-PW should be completely powered down before the Output Impedance Selector is turned.

As is the case with any Marshall all-valve amplifier it is imperative that: a) the amplifier is connected to a load whilst in operation and b) the impedance selected on the amplifier matches the total impedance of the extension speaker cabinet(s) being used. The two internal speakers are 16 Ohms each. These are wired in

parallel giving an overall impedance of 8 Ohms; therefore the output selector should be set to 8 Ohms. If an additional 8 Ohm extension speaker cabinet is used in conjunction with the internal speakers the output selector should be set to 4 Ohms.

Note: No additional extension speaker cabinet with impedance lower than 8 Ohms should be used in conjunction with the internal speakers.

Failure to comply with any of the points raised in this section will result in damage to the amplifier.

3. MAINS SELECTOR

Matches the amplifier's mains transformer to the incoming mains voltage.

Your 1987X-PW should always be completely powered down before the mains selector is turned.

WARNING! ALWAYS ensure that this rotary selector is set to the correct mains voltage applicable for the country where the 1987X-PW is being used. If you do not know, consult your authorized Marshall dealer.

Adjusting the selector from 230V to 120/100V or vice-versa will require the mains fuse (item 5) to be changed to the correct value as detailed on the rear panel.

4. MAINS INPUT

Your amp is provided with a detachable mains (power) lead, which is connected here. The specific mains input voltage rating that your amplifier has been built for is indicated on the back panel. Before connecting for the first time, please ensure that your amplifier is compatible with your electricity supply. If you have any doubt, please get advice from a qualified technician. Your Marshall dealer will help you in this respect.

5. MAINS FUSE

The correct value of mains fuse is specified on the rear panel of the amplifier. NEVER attempt to bypass the fuse or fit one of the incorrect value.

6. H.T. FUSE

The correct value of this H.T. fuse is specified on the rear panel of the amplifier. NEVER attempt to bypass the fuse or fit one of the incorrect value.

Note: This equipment has been tested and found to comply with the requirements of the EMC directive (Environments E1, E2 and E3 EN 55103-1/2) and the Low Voltage directive in the E.U.

EUROPE ONLY - Note: The Peak Inrush current for the 1987X-PW is 26 amps.

Technical Specification

Power Output - 50W RMS
Size - 740mm x 610mm x 265mm
Weight - 30.2 kg



With every 1987X-PW sold Marshall will make a sizable donation to the Childline charity. Providing help and support to those children who need it, Childline is a vital service and one that relies heavily on private donations to operate. It is with great pleasure that both Marshall and Paul Weller, through the creation of the 1987X-PW, have agreed to support a charity that has such a positive effect on those who turn to it.

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Whilst the information contained herein is correct at the time of publication, due to our policy of constant improvement and development, Marshall Amplification plc reserve the right to alter specifications without prior notice.



Photo © Lawrence Watson

Marshall
AMPLIFICATION
Lead & Bass Fifty
Paul Weller Limited Edition
Owners Manual



Introduction

The Marshall reputation has been built upon many things, but our longevity comes mainly as a result of the continual relevance of the concepts behind the design and build of our amplifiers. Added to this are solid workmanship, reliability, stylish looks, and above all – great tone.

One of the most versatile Marshalls ever made, the Lead and Bass 50 watt combo, was offered for sale through Mail Order from 1973 through 1976. Its original model number was the 2100 and was a revolution in its day, combining one channel from a bass amp and one from a lead amp. Produced in fairly low numbers, these combos are now much sought after for their simplicity of operation and superb natural valve tone. The continual fascination and love that many guitarists show for our vintage amplification is a testament to just how relevant and important these models still are today.

Achieving the beautifully organic and vibrant overdrive which is their trademark, can only be done in one way – crank'em up! The result is pure majestic tone, uncluttered by unnecessary circuitry. With solos this produces a big, round, warm sustain, full of classic character. With chord work you get a bark and percussive attack with a natural sounding break up, which allows each note to ring out in a glorious musical crunch.

Like all Marshalls re-issues the 1987X-PW Lead and Bass Fifty Combo is as faithful as possible to the originals in terms of construction and tone. Hand-crafted in the UK these superb units feature finger-jointed cabinets of birch plywood, hand-welded chassis's, hand-wired transformers, potentiometers and valve bases and the highest quality PCBs and components.

“The Lead Bass Fifty has been my main amp for the last ten years or so, nothing comes close to it, till now”

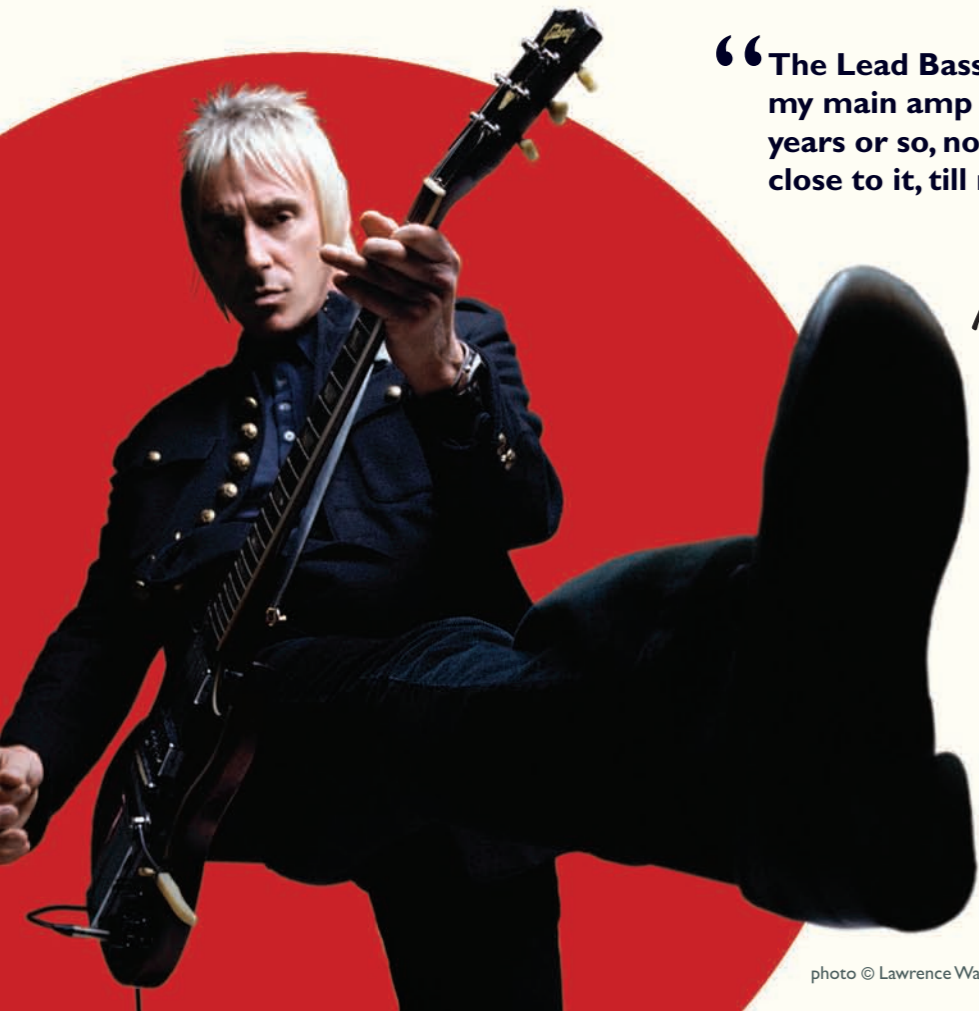


photo © Lawrence Watson

From Jim Marshall

I would personally like to congratulate you for choosing this incredibly special amplifier from Marshall - the Lead and Bass 1987X-PW.

As you have heard the 2100 was initially launched in 1973 and has been the work-horse of many a guitarist seeking the best of both lead and bass worlds. The warm yet attacking tone created from these amps proved extremely popular with the emerging generation of guitarists and, I'm pleased to say, means that the Lead and Bass 50 is still held in high regard today. One guitarist who favours the 2100 just happens to be one of the most respected and influential singer/songwriters of recent times - Paul Weller.

I feel very fortunate to have enjoyed many years of friendship and associations with some of the most talented guitarists in living memory. The fact that an artist of Paul's calibre chooses a Marshall is a very humbling feeling indeed. So to celebrate both our long standing musical partnership and Paul's 50th birthday, I asked the Marshall team to create a special Limited Edition amplifier based on the 2100 Lead and Bass 50 Combos. In response they have produced an amp brimming full of vintage tone and style, indicative of the 'Mod Father' himself.

Apart from our love of music, both Paul and myself are committed to raising money for very worthy causes. In purchasing this amplifier you have ensured a substantial donation will be made by Marshall to the Childline charity. Offering help and advice to children who need it most, Childline is a vital service to the young and one which we are proud to support.

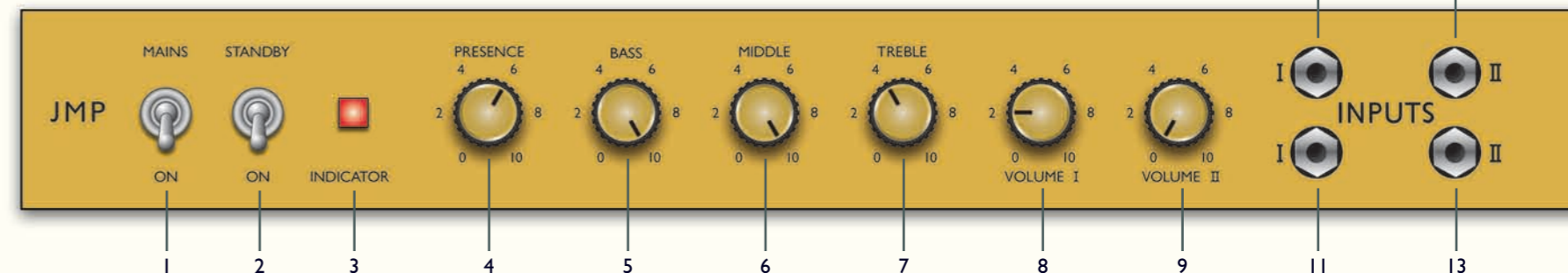
All 50 of the 1987X-PW amplifiers have been hand-built in the UK by our highly skilled staff on the Marshall factory floor. Their attention to detail, craftsmanship and exacting standards have been the foundation on which Marshall's reputation has been built, so you can rest assured that your 1987X-PW will stand the test of time.

I sincerely hope that your new amplifier brings you years of guitar playing pleasure and enjoyment. Welcome to the family.

Yours Sincerely



Dr Jim Marshall OBE



1. POWER SWITCH

This is the On/Off switch for mains power to the amplifier.

Note: Please ensure the amplifier is switched off and unplugged from the mains electricity supply whenever it is moved.

2. STANDBY SWITCH

The Standby Switch is used in conjunction with the Power Switch (item 1) to 'warm up' the amplifier before use and to prolong the life of the output valves. When powering up the amplifier always engage the Power Switch first, leaving the Standby switch on 'Standby'. This allows the application of the voltage required to heat the valves to their correct operating temperature. After approximately two minutes the valves will have reached the correct operating temperature and the Standby Switch can be engaged. In order to prolong valve life, the Standby Switch alone should also be used to turn the amplifier on and off during breaks in a performance. Also, when switching off, always disengage the Standby Switch prior to the main Power Switch.

3. INDICATOR

The Indicator will light up when your amplifier is receiving the correct mains power and is switched on. It will not be lit when the amplifier is switched off and/or is not receiving mains power.

4. PRESENCE CONTROL

This control operates in the 1987X-PW's power section and adds high frequencies to your sound by altering the power amplifier's negative feedback. Turning this control clockwise adds more edge and 'sparkle' to your sound, making it crisper and more cutting.

5. BASS CONTROL

This adjusts the bottom end, turning it clockwise increases the amount of low frequencies in the sound.

6. MIDDLE CONTROL

This adjusts the level of those all-important mid-range frequencies. Turning it clockwise increases the mids and fattens your sound, giving it more punch. Turning it anticlockwise reduces the mids.

7. TREBLE CONTROL

This adjusts the top-end. Turning it clockwise increases the amount of high frequencies (treble) present in the sound, making your tone brighter.

Note: The following four controls - PRESENCE (item 4), BASS (item 5), MIDDLE (item 6) & TREBLE (item 7) - are all shared, meaning that they all work on both Channel I and Channel II. The Treble, Middle and Bass controls are highly interactive and altering one control can change the way the other two behave. For this reason, experimentation is recommended. Paul's Preferred settings, as shown on the panel above: P = 6, B = 10, M = 10, T = 4, VI = 2, VII = 0

8. VOLUME I

This controls the overall output level of Channel I, turning it clockwise increases the volume. This is the 1987 super-lead channel and is voiced for a higher treble response than Channel II.

9. VOLUME II

This controls the overall output level of Channel II, turning it clockwise increases the volume level. This is the 1986 super-bass channel and is voiced for a 'bass', flatter response.

10. HIGH SENSITIVITY INPUT FOR CHANNEL I

This is the 'high sensitivity' guitar input for Channel I - and is the most commonly used input. Always use a high quality screened guitar lead.

11. LOW SENSITIVITY INPUT FOR CHANNEL I

This is the 'low sensitivity' guitar input for Channel I. It is 6dB lower in volume than the 'high sensitivity' input and has a darker sound as well due to its significantly lower input impedance.

12. HIGH SENSITIVITY INPUT FOR CHANNEL II

This is the 'high sensitivity' guitar input for Channel II, the so-called 'Bass' channel.

13. LOW SENSITIVITY INPUT FOR CHANNEL II

This is the 'low sensitivity' guitar input for Channel II. It is 6dB lower in volume than the 'high sensitivity' input and has a darker sound as well due to its significantly lower input impedance.

Performance Note: Bridging or 'jumping' the two channels

Because both Channels of the 1987X-PW have the same number of gain stages (two) and are therefore in phase with each other, it is possible to bridge them together ('slaving', 'jumping', 'linking' or even 'daisy-chaining') and use them both at the same time. Doing this enables you to expand upon the amp's tonal possibilities by mixing the two channels together.

The most common way of doing this is to plug your guitar into the top (high sensitivity) input of Channel I and then run a short 'jumper' guitar cable (i.e. a screened cable) from the Channel I's bottom (low sensitivity) input to the top (high sensitivity) input of Channel II. (fig. 1)

The 'reverse' is also possible - namely plugging your guitar into Channel II's top input and then running the 'jumper' cable from Channel II's bottom input to Channel I's top input. This less common approach can yield some interesting tonal variations. (fig. 2)



Fig. 1



Fig. 2



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