

U.S. MUSIC/RANDALL AMPLIFIERS

U.S.A.

WARNING: HAZARD

To prevent a possible fire or shock do not allow this appliance to become exposed to rain or moisture of any kind and do not attempt to operate with wet hands or feet.

This product is produced with the highest quality components and strict attention to workmanship. With proper care and maintenance it will provide long and outstanding service.

SPECIFICATIONS

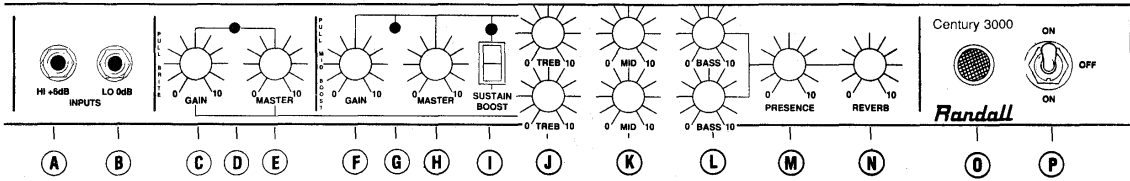
POWER OUTPUT	120 watts RMS @ 4 ohms @ 2% THD 100 watts RMS @ 8 ohms @ 2% THD
NUMBER OF CHANNELS	Two, each channel is driven from common input jacks.
MINIMUM INPUT SIGNAL FOR RATED OUTPUT	.5mV @ 3KHz #2 Channel 6.5 mV @ 3KHz #1 Channel
tone CONTROLS	All tone controls set at 5 Bass Swing @ 50 Hz, 15 dB Mid Swing @ 600 Hz, 10 dB Treb Swing @ 3 KHz, 16 dB Presence Swing @ 10 KHz, 15 dB Presence Swing @ 15 KHz, 18 dB
NOISE	All tone controls @ 10 Volume @ 0 Master @ 10, -75 dB
EFFECTS LOOP	Send 200 mV max. return 50K ohms
SIGNAL OUTPUT	0 dB @ 600 ohms
INPUT IMPEDANCE	1 MEG, Hi + 6 dB, 130K ohm Lo 0 dB
AC OUTLET	200 watts unswitched
POWER AMPLIFIER DAMPING FACTOR	2-4 @ 8 ohms
AC LINE VOLTAGE FOR RATED OUTPUT	120 VAC

Randall

CENTURY 3000/CENTURY 200 HEAD OWNER'S MANUAL

The Randall Century 3000 Combo and Century 200 Head are channel switching amplifiers with outstanding performance characteristics. They are manufactured in the U.S.A. with top quality components and include state of the art circuitry and features such as an all discrete FET preamplifier, a Constant Current power amplifier, Randall's exclusive "XP" circuitry and the ability to combine channels. These features have been available on Randall products since 1980 and have only recently appeared on competitive products as "new and revolutionary." The Randall Century 3000 and 200 Head incorporate the reliability of solid state circuitry but are noted for their "warm, tube like" sound qualities. The "Randall Sound" appears on records by top artists around the world. The Randall Century 3000 and 200 Head amplifiers are truly professional products and if cared for properly will give long and trouble free service.

* Controls on Century 200 Head are right to left.



- A HIGH GAIN +6 dB INPUT**
This input can be used with most musical instruments. The gain characteristic of this input is 6dB higher than the low gain input.
- B LOW GAIN -0 dB INPUT**
This input is provided to accommodate those electric instruments whose input signal is so high as to cause an overload when plugged into the high gain input.
- C F CHANNEL GAIN CONTROLS AND**
- E H MASTER VOLUME CONTROLS**
- D G RED AND GREEN LED LIGHTS:**
Indicate channel operation (operated by foot-switch).
- I SUSTAIN BOOST SWITCH AND LED**
When the SUSTAIN BOOST SWITCH (I) is engaged it will activate Randall's exclusive "XP" circuitry. There will be a noticeable increase in gain and sustain and a different texture to the overdrive sound. This is extremely useful for instruments with low output pickups. The red LED will be illuminated when the "XP" circuitry is activated. The SUSTAIN BOOST feature functions on the Red channel only.
- J K L**

Clean Sound
To achieve a clean, nondistorted sound, the master volume control should be set at the full on position, or at 10 on the dial. The volume level of the amplifier is then controlled by the channel volume control on the channel in use. To eliminate unwanted background noise, one should always set the channel volume control at the full off position, "0" on the dial, on the channel not in use.

Distortion and Sustain
To achieve a distortion sound, the following volume control settings should be used: Select the channel to be used and set its channel volume control at the full on position, 10 on the dial. The volume level of the amplifier is now controlled by the master volume control. Once again, the channel volume control of the channel not in use should be set at the full off position, "0" on the dial.

Different levels of distortion can be attained by experimenting with the blend between the master volume control and the channel volume control. As an example, a setting of 2 on the master volume control and 10 on the channel volume control will produce more distortion than a setting of 4 on the master volume control and 6 on the channel volume control. (There will be no sound if master controls are turned off.)

***PULL BRIGHT SWITCH**
Pulling out the Gain control (C) will activate a high frequency boost for the Green channel only.

***PULL MID-BOOST**
Pulling out the Gain control (F) will activate a mid frequency boost for the Red channel only.

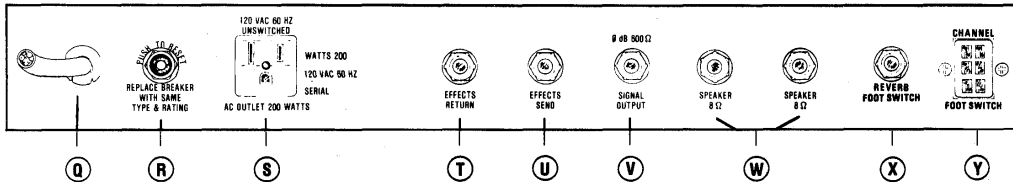
TREBLE CONTROL MIDDLE CONTROL BASS CONTROL
Each channel is equipped with three equalization controls, each allowing maximum control over the tone spectrum for which they were designed. Since no one can determine what sound will be desired in any given situation, it is best to experiment with the tone controls until the desired response is achieved.

M PRESENCE CONTROL
This control operates in the audio spectrum higher than the treble control and adds that very sparkling, or tingling, touch to the sound that provides that extra dimension to the response. It is effective on either channel.

N REVERB CONTROL
The reverb control allows total control of the amount of reverb introduced to the signal. Experimentation will produce the exact amount of reverb desired. Reverb can be turned on and off by means of a footswitch (see rear panel highlights). Reverb is effective on both channels.

O PILOT LIGHT
The pilot light is activated when the amplifier is turned on.

P ON AND OFF SWITCH
This three position switch provides a means of turning the amplifier on and also reversing the polarity of the power source so that the amplifier will not reproduce a constant hum or sizzle. Select the on position which best grounds the amplifier at each different set up.



- Q AC LINE CORD**
To be connected to any external power source capable of supplying 115-125 VAC at 50/60 Hz, draws approximately 200 watts at amplifier's full output.
- R CIRCUIT BREAKER**
The circuit breaker is actually a mechanical fuse and protects the amplifier from extreme overload conditions. If amplifier turns off because of overload, pushing on the red circuit breaker button will reset. If circuit breaker cannot be reset, or continues to trip, it is an indication of trouble and should be investigated by a qualified technician.
- S AC CONVENIENCE OUTLET**
This can be used to supply an additional piece of equipment requiring 115-125 VAC at 50/60 Hz, 200 watts. This outlet is not switched from the on-off switch.
- T U EFFECTS JACKS**
The jack labeled "effects send" should be connected to the input of the effects unit. The jack labeled "effects return" should be connected to the output of the effects unit. The effects buss is prepower amplifier and post pre amplifier.
- V PRE AMP OUTPUT JACK**
The pre amp output jack provides an output signal for driving additional amps, tape recorder, line or for recording directly from the amplifier, eliminating the need to mike the speakers. This jack is not a speaker output and should never be used as one.
- W SPEAKER OUTPUT JACKS**
Use to connect the internal speaker of the amplifier or external speakers as required. Less than 4 OHM load impedance not recommended.
- X REVERB FOOTSWITCH JACK**
This jack provides a connection for the reverb footswitch which is used to turn the reverb on or off after the amount of reverb is preset by the reverb control on the front panel. It is not necessary to use the footswitch unless it is desired to be able to turn it on and off at will.
- Y FOOTSWITCH JACK**
Plug in footswitch to switch channels. No lock is provided for the plug in order that it can disconnect easily in case the cable is accidentally tripped over or pulled too tightly.