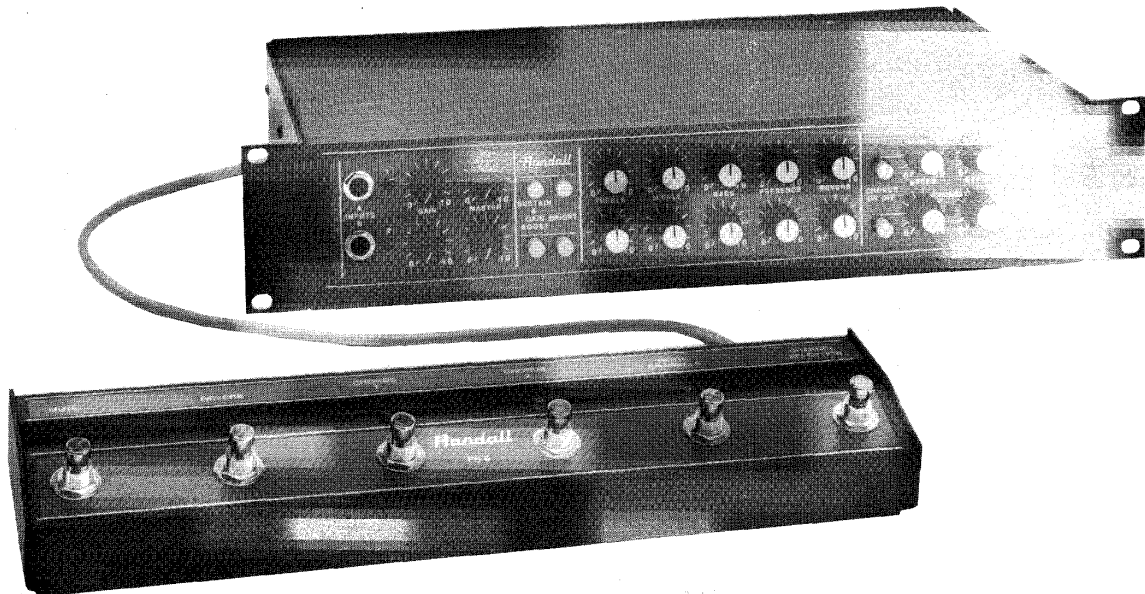
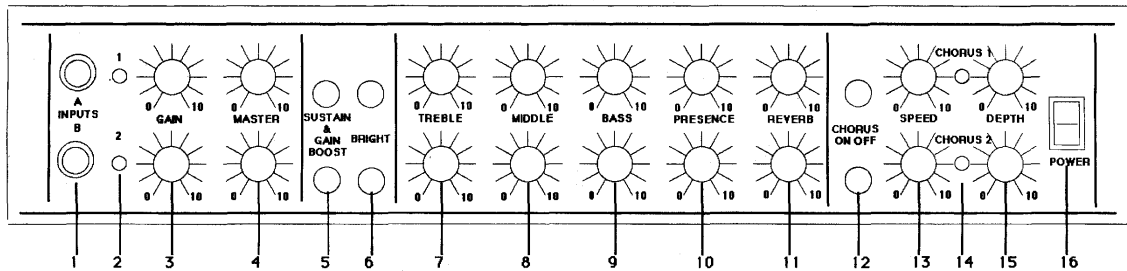


Randall

RGP 1000 OWNER'S MANUAL





RGP 1000

1

Input "A" can be used with most musical instruments. The gain characteristic of this input is 6 dB higher than input "B". Input "B" is provided to accommodate those electric instruments whose input signal is so high as to cause an overload when plugged into input "A". Input "A" and "B" are fed to both channels.

2

The "RED" and "GREEN" LEDs indicate which channel[s] is in operation [operated by footswitch].

3&4

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 preamplifier is then controlled by the gain control on the channel in use.

To achieve a sustain distortion sound, the following control settings should be used: Select the channel to be used and set its gain control at the full on position, 10 on the dial. The volume level of the amplifier is now controlled by the master volume control.

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)

5

The sustain and gain boost switch, when depressed, will add more sustain with little change in overall volume.

6

The bright switch, when depressed, will boost the level of the hi frequency response. This is the most noticeable when using the preamplifier in the clean settings.

7,8,9

Each channel has four tone controls, each allowing maximum control of the portion of the tone spectrum for which they are designed. Since no one can determine exactly what sound will be desired in any given situation, it is best to experiment with the tone controls until the desired response is achieved. See "SAMPLE SETTINGS" GRAPH.

10

Presence Control:

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

11

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.

When operating the preamplifier without the footswitch you will hear the reverb sound if the reverb control is turned up on the channel NOT being used. Turn the reverb controls to "0" if reverb is not desired.

12

Chorus On Off Switch, when depressed, will activate the stereo chorus on that channel. The Chorus On Off Switch must be depressed when using the footswitch for chorus operation.

13

The Stereo Chorus Speed Control controls the frequency of the LFO Modulation Oscillator.

14

The LED between the Speed and Depth controls indicate the Stereo Chorus is in operation.

15

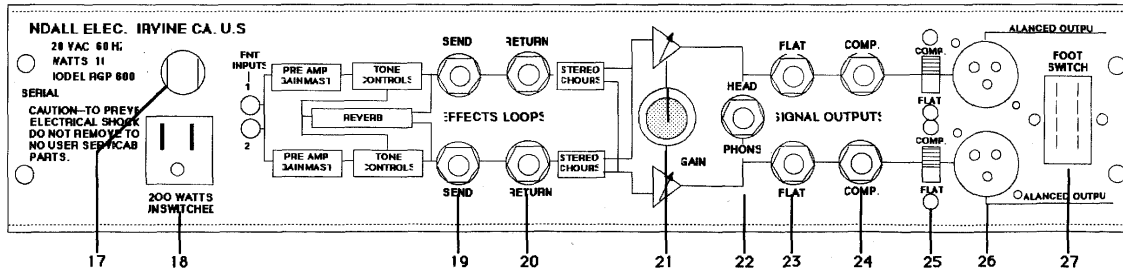
The depth controls the amount of Stereo Chorus, 10 is maximum.

16

Power Switch

The power switch provides a means of turning the amplifier on.

The pilot light is activated when the amplifier is turned on.



17

AC Line Cord

To be connected to any external power source capable of supplying 115-125 VAC at 50/60 Hz, draws approximately 10 watts. Use grounded AC receptacle only.

18

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.

19, 20

Effects Jacks

The jack "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 pre power amplifier and post pre amplifier.

Signal Outputs

The signal output jacks provide an output signal for driving additional amplifiers, or for driving a tape recorder for recording directly from the amplifier and eliminating the need to mic the speakers.

Any amplifier mixer or tape recorder can be connected to the pre-amp output jack, as long as it will accept a 0 to 2 volt RMS signal and has an input impedance of at least 600 ohms. The XLR connector is transformer balanced.

Using the "Send" and "Return" jacks on the upper part of the panel will put that external effect on the #1 (Red) channel only and the bottom jacks on the #2 (Green) channel only. If an effect is to be used on both channels, you must "Y" cord the "Send" jacks into the input of the effect and the outputs of the effect will then connect to the two effects "Return" jacks.

21

The rear panel "Gain" control is used for setting the gain level to drive external power amplifiers, stereo headphones, recording consoles, tape decks, etc. A setting of 5 on this gain control should be sufficient to drive the Randall RRM 2-80. A setting of 10 may be required to drive other brands of amplifiers.

22

The Head Phones jack will accept 8 OHM to 32 OHM stereo headphones. The headphones volume is controlled by the "Gain" control #21.

23

The "Signal Output" jacks labeled "FLAT" are the normal output jacks used for driving power amplifiers etc.

24

The "COMP." outputs are frequency compensated to provide a "more normal" tone when using power amplifiers that have "Bass Bins", horns and tweeters connected to them.

25

The "COMP", "FLAT" switches are provided for use with the XLR connectors (#26), and provide the "more normal" tone described in #24.

26

These XLR connectors are 600 OHM transformer balanced outputs for use with other balanced input systems, power amplifiers, recording consoles, tape decks, etc.

27

This footswitch connector is provided for use with the FS-6 Randall footswitch.

WARNING: TO PREVENT FIRE OR SHOCK HAZARD DO NOT EXPOSE THIS APPLIANCE TO RAIN OR MOISTURE.

CAUTION- TO PREVENT ELECTRICAL SHOCK, DO NOT REMOVE BACK OR CHASSIS. NO USER SERVICEABLE PARTS INSIDE. REFER SERVICING TO QUALIFIED SERVICE PERSONNEL.

RGP 1000 SAMPLE SETTINGS

	1	2	3	4	5	6	7	8	9	10	11	12
SUPER CLEAN	2	10	X		10	6	7	8	5	X	2	8
MED CLEAN	7	8	X		7	7	9	5	3	X	5	10
CRUNCH CLEAN	10	8	X		10	8	5	8	3	X	3	5
60'S SURF TONE	2	10	X		7	5	7	7	7	X	8	5
COUNTRY	1	10	X		10	10	4	10	3	X	7	3
COUNTRY LEAD	5	8	X		10	8	8	5	3	X	3	10
HENDRIX TONE	6	7	X	X	8	5	10	2	2	X	3	10
BRITISH TONE	7	5	X		10	5	5	10	1	X	0	5
LITE CRUNCH	9	5			8	10	7	5	3	X	0	10
METAL CRUNCH	8	5	X		7	5	5	5	3	X	0	10
SUPER METAL	10	8	X	X	10	10	5	5	3	X	0	10
JAZZ	2	10			7	5	8	7	2	X	5	2
BASS CHANNEL	10	9			5	5	10	5	2	X	0	10
TREBLE CHANNEL	10	5	X	X	10	10	0	10	0	X	0	10
RHYTHM	8	5	X		10	10	8	5	2	X	0	10
LEAD	10	10	X	X	10	10	10	5	3	X	0	5

THESE SETTINGS WILL VARY WITH BRAND OF GUITAR AND TYPE & SIZE OF SPEAKERS USED.

RGP 1000 HINTS & NOTES

Since there is over 60 controls, switches, jacks, LEDs, etc. to operate, it is imperative that you read and understand the operation of this unit. The more time you invest in experimenting with your RGP 1000, the more familiar you will become with its operation. There are so many different sounds the RGP 1000 can produce that a log of your favorites should be kept. SEE "Sound Settings" Chart.

Maximum sustain is accomplished by plugging in Input Jack "A" (1), turn your guitar all the way up (2), turn the "Gain" control to 10 (3), turn the "Master" control to desired level (4), push the "Sustain & Gain Boost" in, and play hard.

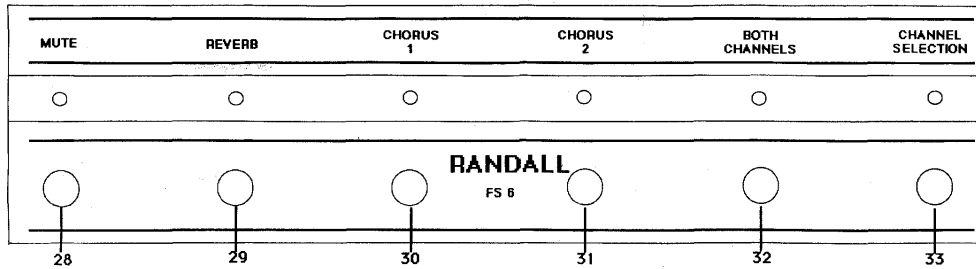
The fuse is internal and must be replaced with the same type and rating. It should be installed by qualified personnel.

To avoid transient thumps ("speaker pop") when turning on the system, turn the RGP 1000 preamplifier and all other effects units used in the effects loops on FIRST, then turn on the power amplifier LAST. Repeat this procedure in reverse when turning the system off allowing an additional 5 seconds for the power amplifier to turn completely off before turning off the RGP 1000 preamplifier.

Randall

RANDALL ELECTRONICS, INC.

1132 DURYEA, IRVINE, CA 92714-5582



FOOTSWITCH

The Randall FS-6 footswitch is provided with the RGP 1000 and controls the main features and functions of the RGP 1000. The LEDs above the "Push on Push off " switches indicate that feature is on.

28

The mute switch, when depressed, will "mute" the RGP 1000 audio paths. The LED above will flash red when the system is muted. The mute is very handy when you want no sound from the system. You do not have to turn your guitar volume or any controls down to mute. When the mute is activated (flashing red LED) the channels 1 and/or 2 LEDs on the RGP 1000 front panel will not be lit. The channel LEDs (32 and 33) on the footswitch will remain lit. This tells you at a glance to the footswitch which channels will play after the mute switch is disengaged.

29

The reverb switch provides a means for turning on and off the reverb on both channels. The reverb control(s) on the RGP 1000 must be turned to the desired level to obtain the reverb sound effect. The red LED "Reverb" when lit indicates that the reverb function is engaged.

30, 31

The "Chorus 1" and "Chorus 2", switches turn on and off the Stereo Chorus on their respective channels. The chorus ON /Off switches on the RGP 1000 front panel **MUST BE DEPRESSED** to have the Stereo Chorus function.

32

The "Both Channels" switch, when depressed, will turn on both channels no matter which channel is in operation. Both the Red and Green LEDs will light when both channels are in use. This is also indicated on the RGP 1000 front panel (#2).

33

The "Channel Selection" switch selects between channel 1 and Channel 2. This is also indicated on the front panel (#2).

Care of Equipment

Your amplifier is designed for rugged service, but to insure long and trouble free life, treat the equipment as you would any other electronic device. Do not handle it roughly or try to make it perform beyond its design specifications.

You have purchased a fine quality amplifier. Treat it well, and it will perform far beyond your expectations. **NOTE:** Be sure to send in your warranty card.