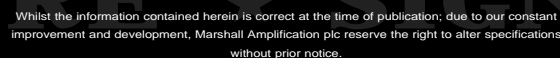
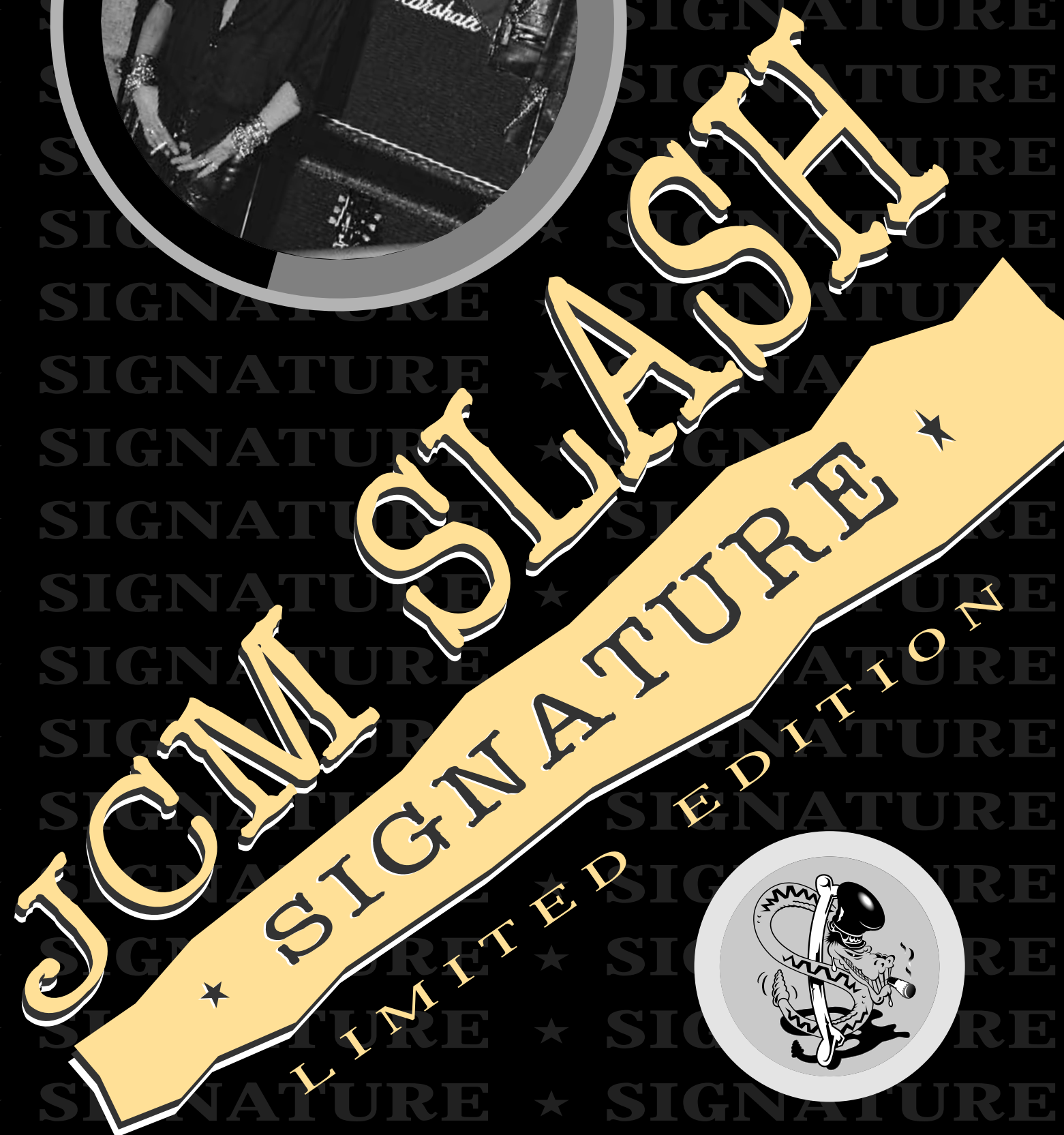




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M0211/12/95





From the Managing Director

Congratulations on buying the new JCM Slash Signature model amp - the first ever Marshall to bear a signature other than mine in our 34 year history! This amp is based on the Marshall that Slash has sworn-by since day one - the Jubilee 2555 head of 1987.

Over the past 34 years countless great guitarists - including the late great, Jimi Hendrix - have chosen Marshall Amplification to deliver their all-important tone. One player I've been particularly aware of over the last decade is Slash of Guns 'n' Roses and Slash's Snakepit fame. His highly emotive yet fiery style is, in many ways, timeless. It draws on influences from the sixties and seventies but is played with a thoroughly modern attitude.

In addition to being a truly great guitarist, Slash personifies the true spirit of rock 'n' roll. Whenever he's not on stage or in the studio with his own bands, he can always be found jamming with someone else - from recording 'I Don't Live Today' with Billy Cox and Buddy Miles (Band Of Gypsies) for the 'Stone Free - A Tribute to Jimi Hendrix' album to performing live with Michael Jackson at the 1995 MTV awards. In addition to appearing on Michael's last two LPs, Slash has also recorded with Carole King, Lenny Kravitz, Gilby Clarke, Iggy Pop, Paul Rodgers and our old friends Spinal Tap! And, if all that's not enough, on October 27th, 1995, blues legend, BB King, personally invited Slash to jam with him at his 70th birthday concert in Memphis, Tennessee, USA.

I've always maintained that one of the main reasons for Marshall's success is our close contact with guitarists of all styles and levels - from beginners to chart topping pros. We've always made it a point to listen very carefully to what each and every player has to say about their gear. This continual feedback is of paramount importance to us because it enables us to design new products that will give guitarists the flexibility, features and sounds they want. One name that is constantly brought up in these conversations as a reference to great tone is Slash.

Slash and I finally met the day before Slash's Snakepit performed in front of 70,000 people at the 1995 Donnington Festival in England - a gig he was personally invited to play by the event's headliners, Metallica. After discussing his amp of choice, the 2555, and his genuine love for Marshall in general, I decided it was time to reissue this great head. The result is the Limited Edition JCM Slash Signature amp. This unit will only be custom built during 1996 and features specially selected quality components plus a hand built inter-leaved output transformer.

Please read this handbook fully to ensure that you get the most from your new Marshall. I know this amp will give you many years of great tone. I'd like to wish you the very best of luck in all your musical endeavours and sincerely hope that you enjoy them.

From Slash's Snakepit...

"This is the amp that has made six pretty successful albums, done countless sessions, survived two riots, three world tours and my inflexible approach to a particular sound. It's been flawless the entire time and I wouldn't even consider trying anything else - something that consistent you just don't **** with.

"A lot of people are constantly trying to shove different amps down my throat and I'm like 'don't even bother.' It's good exercise for them to carry 'em around though, I suppose."

Introduction:

This amp is an authentic reissue of the classic 2555 Jubilee head that was released in 1987 to celebrate two memorable landmarks in Marshall Amplification's history: Jim's 50th year in the music business and also the 25th Anniversary of his company - hence the use of the term 'Jubilee.'

This handwired, all-valve amp (3 x ECC83s, 4 x EL34s) was instantly hailed as a classic by guitarists the world over and for good reason: it successfully married the legendary roar of our 800 Series power-stage with a highly versatile preamp that boasted a footswitchable 'Lead Master' control - effectively making the 2555 a two channel head. By beefing up the pre-amp's gain when activated, this neat feature enables the user to instantly switch between rhythm and lead tones with a mere tap of the foot. The amp's versatility is further enhanced by a Series Effects Loop and a push/pull function on the Input Gain control which, when pulled out, injects a subtle but effective distorted edge to the amp's rhythm tone. A High Output (100 Watts) / Low Power (50 Watts) switch adds even further to the amp's flexibility and already wide tonal palette.



WARNING!

Please read the following list carefully.

- ✱ **ALWAYS** fit a good quality mains plug conforming to the latest B.S.I. standards where necessary (UK only).
- ✱ **ALWAYS** wire the plug according to the colour code attached to the mains lead.
- ✱ **NEVER** under any circumstances operate the amplifier without an earth.
- ✱ **NEVER** attempt to by-pass the fuses or fit ones of the incorrect value.
- ✱ **NEVER** attempt to replace fuses or valves with the amplifier connected to the mains.
- ✱ **DO NOT** attempt to remove the amplifier chassis, there are no user serviceable parts.
- ✱ **ALWAYS** have this equipment serviced or repaired by competent qualified personnel.
- ✱ **NEVER** use an amplifier in damp or wet conditions.
- ✱ **DO NOT** switch the amplifier on without the loudspeaker connected and always ensure that any extension cabinets used are the correct impedance.
- ✱ **DO NOT** obstruct airflow around amplifier.
- ✱ **PLEASE** read this instruction manual carefully before switching on.
- ✱ **WARNING** this unit must be earthed.

Front Panel Features

1. Power Switch

This switches on the mains power to the amp, allowing heaters to warm-up the valves ready for use. This normally takes approximately 30 seconds.

2. Standby Switch

This governs the high voltage supply to the valves. When the amp is first powered-up we recommend that you wait for 30 seconds before switching this control on. This will allow the valves time to reach their operating temperature. Once the valves are warmed up, putting the amp ‘on standby’ (i.e. turning this switch off) shuts the amp down but keeps the valves at operating temperature, ready for instant use. This is a great feature just before a show, between sets or while you're changing guitars.

3. Low Output / High Output Switch*

This controls the output configuration of the power-stage. When switched to the High Output setting the EL34 power valves operate in pentode mode and will deliver a full 100 Watts. When Low Power is selected the valves are switched to triode mode and the amp’s power is halved to 50 Watts. This allows you to drive the power valves hard at a lower overall volume. This facility is particularly useful at small club gigs, rehearsals and in certain recording situations (Important Note: 50 Watts of power isn’t ‘half as loud’ as 100 Watts - the laws of physics that apply here don’t work that way! Typically, switching from High Output to Low Output will result in a 3dB drop in power).

*Important Operation Note:

When switching Output Power the Standby Switch should always be switched off.

Tone Talk:

In addition to changing the output power of your amp, this switch also offers some useful tonal variations. When EL34s are driven hard* in pentode mode (High Power) the resulting tone is big, fat and ‘in your face.’ When pushed hard* in triode mode (Low Power) however, their tone becomes somewhat warmer. For this reason many blues players will opt for the latter setting while hard rockers with sheer brutality in mind tend to prefer pentode!

*Note:

When an output valve like an EL34 is driven hard (i.e.: the amp is cranked!) it adds desirable compression and harmonic distortion, making the tone big, fat and warm. That’s why an all-valve amp like this one sounds at its very best when the Output Master Volume is turned up quite high.

4. Presence

This affects the very high frequencies in your sound. Turning this control up makes your tone sharper and more cutting.

5. Bass

This controls the bottom frequencies of your sound. Turning it up adds more low end definition and punch to your guitar.

6. Middle

The ‘mids’ are the frequencies that have the most dramatic effect on your tone. Increasing them adds fatness and body. Many exponents of ‘thrash’ and ‘grunge’ get their vicious rhythm tone by turning the Middle control ‘off’ (i.e. fully anticlockwise) or nearly ‘off.’ Doing this literally ‘scoops’ out the ‘mids’ - hence the term ‘scooped tone.’

7. Treble

This affects the high frequencies and turning this control up adds brightness to your sound.

8. Output Master / Pull Channel

This push/pull knob has two functions: it controls the overall (i.e. Output) volume of the amp and also acts as a front panel switch between your Rhythm and Lead settings. As stated in the introduction to this section, this feature effectively makes this a two channel amp.

When this switch is pulled out you’re in Rhythm mode and when you push this switch in the Lead Master control is activated - kicking in more gain and also a different volume level which is determined by where you set the Lead Master control. This switching can also be done via the supplied P801 footswitch.*

*Important note:

For the footswitch to operate, this control must be pushed in.

9. Lead Master LED

When this LED glows red it tells you that you’ve switched to your lead setting.

10. Lead Master

This control allows you to set the volume of your lead sound relative to that of your rhythm work.

11. Input Gain / Pull Rhythm Clip

Just like the Output Master knob, this push/pull rotary control serves two purposes. Firstly, it dictates your input gain which affects both the volume/distortion level of the Rhythm channel and also the distortion in the Lead channel. Secondly, pulling the switch out adds extra crunch to your Rhythm setting, a feature which adds to the flexibility of this channel.

12. Input Jack

Plug your guitar in here! We strongly recommend that you use a high quality guitar cable - it’ll sound better and will help prevent unwanted feedback and interference noise.

Rear Panel Features

1. Footswitch Jack

Plugging the supplied P801 footswitch in here allows you to switch between clean/crunch Rhythm sounds and distorted Lead tones.

Effects Loop

This series effects loop allows you to connect certain external effects devices in the optimal position in the signal path - between the preamp and power-amp sections of the amp. Generally speaking, time based effects such as Chorus, Flange, Delay & Reverb sound best when used in an effects loop.

For most people though, Distortion, Overdrive, Fuzz and Wah pedals sound best when used before the amp. Having said this, remember - there are no rules! So, experiment and let your ears decide what you like most.

Important note:

Always use high quality patch leads when using the Effects Loop.

2. Effects Send Jack

For connection to the input of an external effects unit.

3. Effects Return Jack

For connection from the output of an external effects unit.

4. DI Jack

For connection to recording gear or a PA system.

5 & 6. Loudspeaker Jacks

Plug you speaker cabinet(s) in here. For optimum sound and performance always use high quality speaker cables and never use guitar cable(s) to connect this amp to your speaker cab(s). Also, always ensure that the amp is connected to a load (i.e. speaker cabinet(s) or a ‘dummy load’ device (such as the Marshall SE100) and is set to the correct impedance. Failure to do so will damage your amp (see item 7 for more details).

7. Output Select Dial

As already mentioned, when using this amp you should always ensure it is connected to a load. furthermore, it is vitally important that the Output Selector is set to the correct impedance for the speaker cabinet(s) being used. Damage to your amp will result if either of these issues are ignored.

The Output Select dial allows you to select 4, 8 or 16 Ohms. The standard Marshall 4x12 is rated at 16 Ohms in mono.* Therefore, when using one such cabinet, set the amp to 16 Ohms. When using two 16 Ohm cabinets their combined impedance is halved to 8 Ohms. So, when using two 16 Ohm cabs set the amp’s Output Selector to 8 Ohms. If you are unsure of the impedance rating of a cabinet, you should measure it with a multi-meter. If you don’t know how to, ask the help of someone who does. It’s always best to be safe than sorry!

8. Mains Select Dial

The Mains Select Dial allows you to easily and quickly adjust your amplifier to match your country’s operating voltage. You should always ensure that this is set correctly as you will damage your amp otherwise.

*Important Note:

All Marshall mono/stereo 4x12 cabinets - i.e. 1960A, 1960B, 1960AV & 1960BV or the specially produced Slash Signature Cabinets, the 1960ASL and 1960BSL- have two input choices when set for mono operation: 4 Ohms and 16 Ohms. Please be careful not to use the wrong input by mistake.

9. Mains Input

For connection to mains. Always use a good quality mains lead and always ensure that the plug is wired in accordance with your country’s regulations.

10. Mains Fuse

For 110V/120V. supply, use 4A slow blow fuse only. For 220V/240V. supply, use 2A slow blow fuse only.

11. H.T. Fuse

Replace with a 1A slow blow 250V. fuse only.

Trouble Shooting Guide

If you have a problem with your amplifier, it is always best to let a fully qualified approved technician check it over. Regular servicing should prevent any major breakdowns and is an extremely beneficial long term precaution.

Often it is the simplest thing that needs attention and it may not be possible to get technical assistance. In this case you may be able to keep the amp running at least until the end of the show. The greatest care should be taken before removing the back panel, that all mains power is disconnected. Also remember that even after short periods valves will become very hot.

The following list outlines some of the most obvious problems and causes.

Problem & Cure

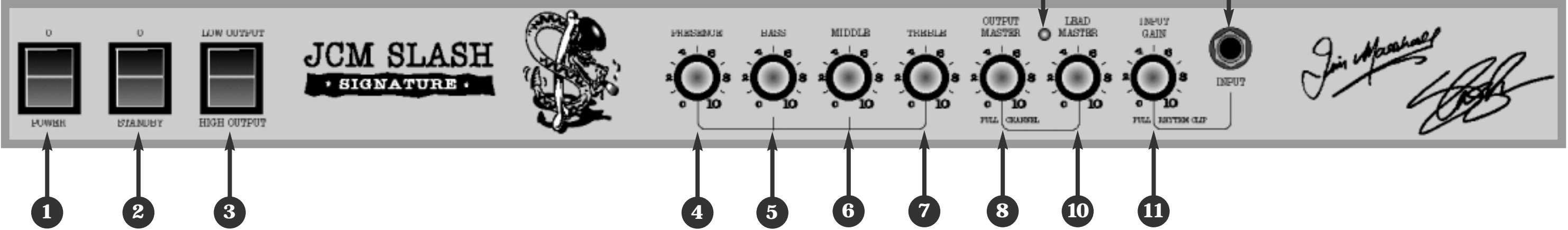
Valves and Pilot Light On but No Sound

1. Check to see if HT fuses are blown. If they are, replace them with the same value fuse. If they blow again replace all the power valves if possible.
2. Check standby switch.
3. Check Guitar & Speaker Connections

Constantly Blows HT Fuses

Check the output valves; If they need replacing use matched sets and replace all power valves if possible. Have a service centre check the bias on the output valves. If it’s too low the amp will not ‘clean up.’ If it’s too high it will stay too clean no matter how loudly you play.

Front Panel



High Pitched Whistle At Hi Gain Setting

Most likely this is a microphonic pre-amp valve. Replace if necessary.

Rattling Noise From Head or Chassis

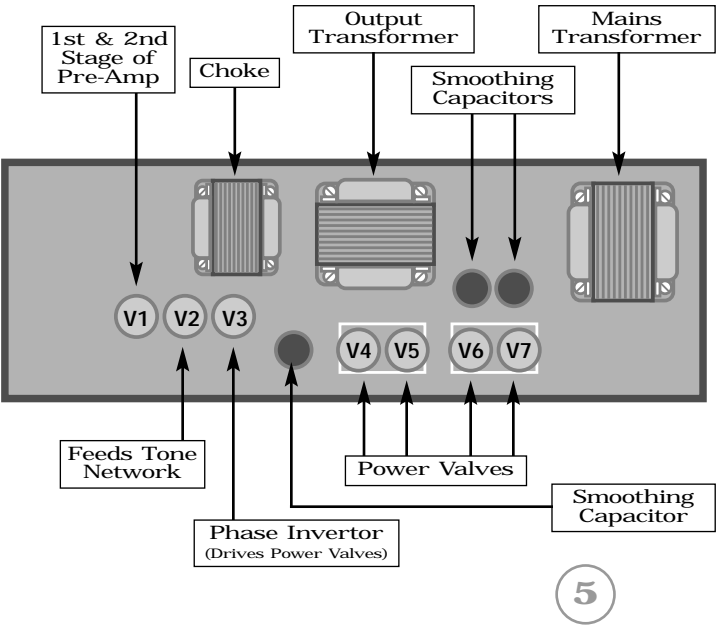
99% of the time this is caused by the spring output valve retainers jangling against the valve. Gently bend the spring holders out a fraction.

No Sound, Lights, Hum, etc.

1. Check mains fuse, but never with the amp plugged in.
2. Make sure the amp is plugged in.

Quick Hint

Someday, probably at a most inconvenient time, you will blow a fuse or your valves will go. This is no reflection on any amp, valves have a definite lifespan. Always make sure you have replacements, just like you carry spare strings, or you could be left stranded. Always thoroughly check speaker leads to ensure that (A) they are properly connected and (B) they are fully working. Also, use good quality guitar leads and check them regularly.



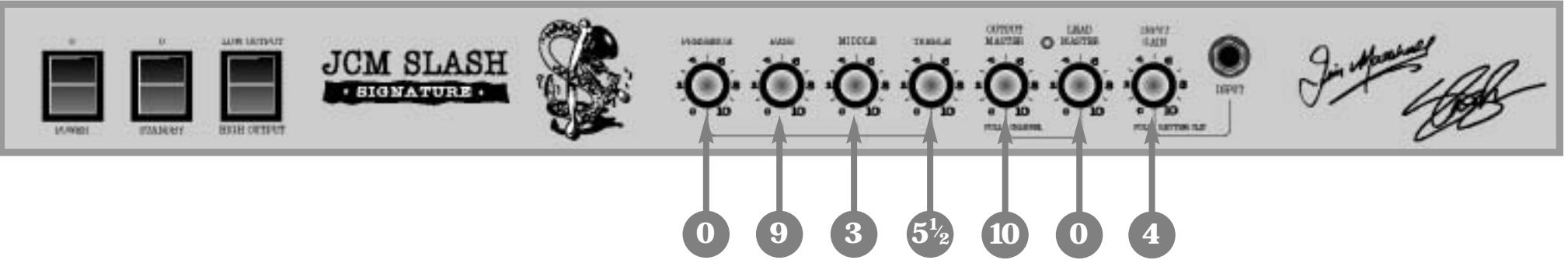
Slash's Backline

Like his unique playing style, Slash's live set-up is quite individual. He uses four Marshall 4x12 cabinets, two angled cabs stacked on top of two straights - all loaded with 70 Watt, Marshall /Celestion 'Vintage' speakers. The top two cabinets are driven by two separate JCM Slash Signature amps dedicated to his clean sound. Likewise, the bottom two cabs are driven by a further pair of Signature heads set for his distorted Rhythm and Lead tones. He also has a fifth 2555 solely for use with a talkbox.

Slash's Settings

Below are the settings Slash uses to obtain his revered Clean and Dirty tones.

Clean Tone



Dirty Tone

(With Output Master control pushed in).

