

Marshall

25/50 CUSTOM SERIES
HANDBOOK

Introduction



I would like to thank you personally for selecting one of our amplifiers.

50 years ago in 1937, I first began my career in the music business as a singer and then a drummer with dance bands.

Since that time I have been involved with many professional and semi-professional musicians worldwide. Indeed, the first Marshall amps were produced 25 years ago in 1962, to cater directly for the demands of the leading musicians of that time. I have continued looking after the guitarists' needs ever since.

The roots and development of the "Custom Series" can be traced back to the very beginning of Marshall providing the quality and reliability always associated with the name. However, these units have been uprated in some very special ways to make them a truly outstanding series, incorporating the versatility and sound quality expected by even the most demanding modern guitarists.

Thanks are due to the veritable army of musicians who, by their appreciation of, and skill in using Marshall Amplifiers over the years, have helped us to create the Custom Series amplifiers.

Please be sure to return your registration card so that we may enter your name in our roster of Marshall users.

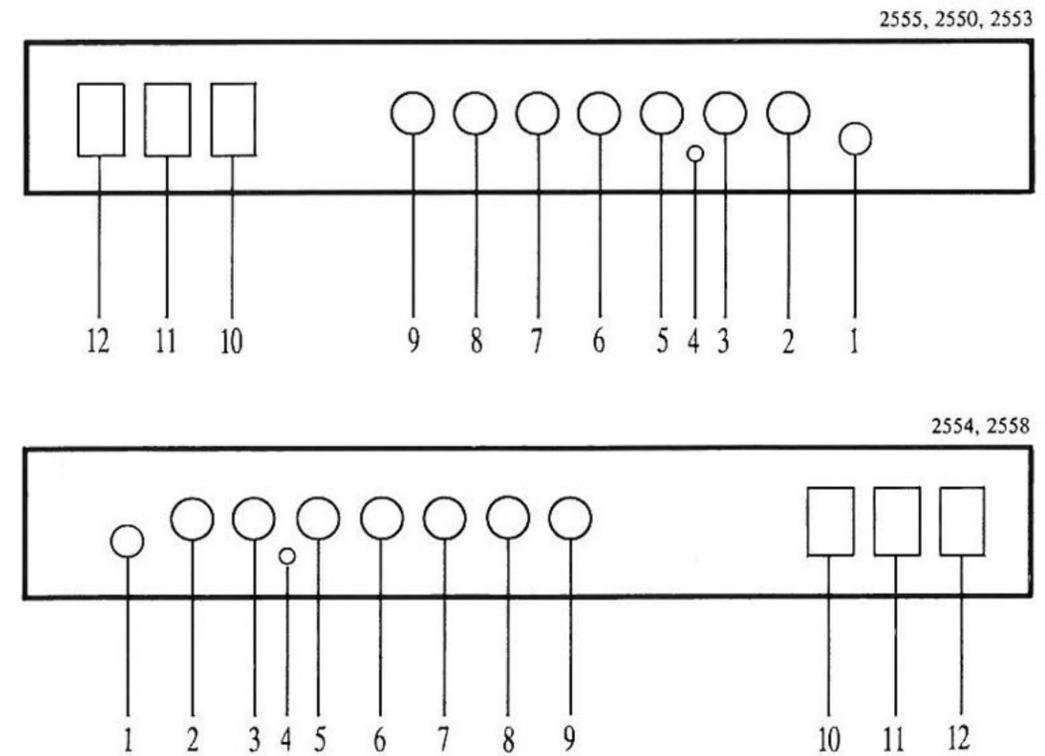
Again, thank you sincerely.

Marshall 25/50 Custom Series Handbook

Custom Series models available are:—

- 2555 50/100 watt valve head
- 2550 25/50 watt valve head
- 2553 25/50 watt mini-stack size valve head
- 2554 25/50 watt 1 x 12 valve combo
- 2558 25/50 watt 2 x 12 valve combo

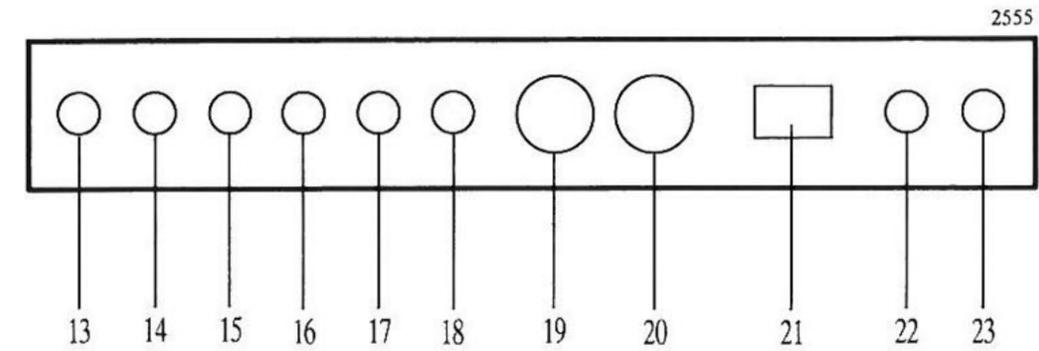
Front Panel Functions for Models 2555, 2550, 2553, 2554, 2558



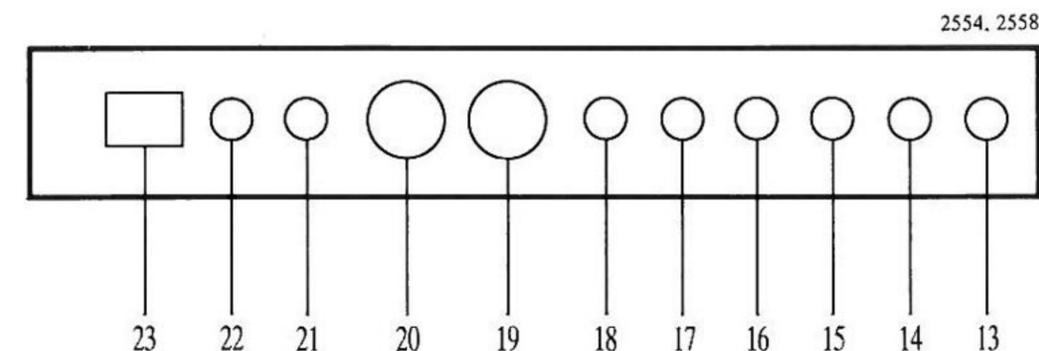
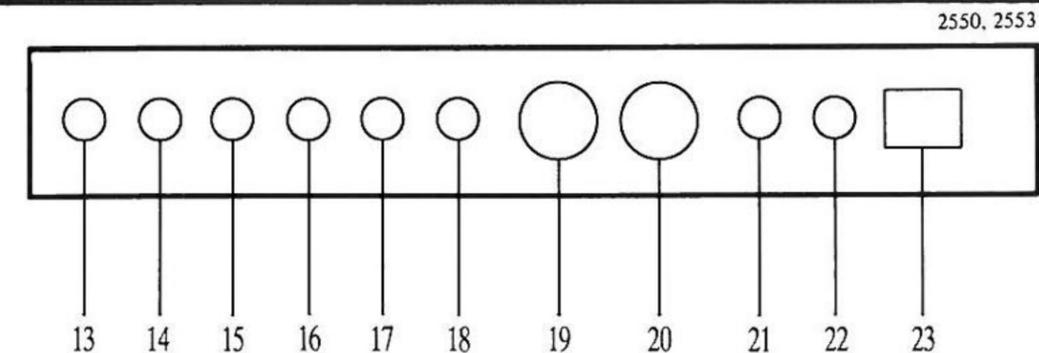
1. Input Jack: Connects instrument to amplifier.
2. Input Gain Control (+ Pull Rhythm Clip): Adjusts the overall sensitivity of the input circuit. Controls the amount of drive required for different types of distortion, (plus the level of the clean rhythm sound). The pull switch activates the rhythm clip mode, providing more heavily distorted rhythm sounds. N.B. The apparent drop in volume when the rhythm clip mode is selected may be overcome by increasing the output master level (No. 5) accordingly.

3. **Lead Master:** Adjusts the output level of the supercharged lead channel against the rhythm channel when selected via the footswitch. N.B. The lead channel may also be activated by the 'pull-switch' on output master control (No. 5). (This selection would then override the normal channel.)
4. **Lead Channel L.E.D.:** Indicates red when lead channel is selected.
5. **Output Master Control: (+ Lead Channel Pull-Switch)** Adjusts the output of the pre-amp section to the power amplifier and hence controls the overall volume of the whole amplifier. The pull switch activates the lead master section, allowing full use of channel switching facilities without connecting the footswitch. N.B. It must be remembered that both pull switches are not independent and that one will override the other depending on switch position.
6. **Treble Control:** Adjusts the amount of upper harmonics in the sound content.
7. **Middle Control:** Adjusts the mid-range frequencies in the sound content. High settings will provide a fatter sound by boosting the middle. Lower settings cut the lower mid range providing a hollow sound and giving more sound spectrum for the treble and bass controls to work on.
8. **Bass Control:** Adjusts the low frequency content of the sound. N.B. Too much bass can make the guitar sound muddy at high volume levels.
9. **Presence Control:** Adjusts the amount of upper mid range boost and sets the 'brightness' of the whole amplifier in conjunction with the treble control, (No. 6).
10. **Output Power Switch:** Switches the amp from high to low power output. The low setting configures the output stage in 'triode connection', to give half the rated amplifier output, i.e. 50 watts from 100 watt model and 25 watts from 50 watt models. The high power position is connected in the normal 'pentode' configuration and gives the full rated output.
11. **Standby Switch:** Allows the amplifier to be turned off whilst the tube filaments remain warm thus keeping the amp constantly ready for use. (It is recommended that the standby switch is left off for a few seconds when the amplifier is initially switched on).
12. **Power Switch:** Connects mains power to the amplifier indicating red when on. N.B. Output and mains should be checked before switching on the amp. On no account must the unit be turned on without the output properly connected to a suitable loudspeaker system, as serious damage may ensue.

Rear Panel Functions for Models 2555, 2550, 2553, 2554, 2558



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| 13. Footswitch Jack Socket: | Connects remote footswitch to channel switching circuits. | 19. Output Impedance Selector: | Matches amplifier output to loudspeaker load impedance. (Speaker impedance is usually marked on cabinet, if in doubt, check with supplier). |
| 14. Effects Send Jack: | Connects amplifier circuit to input of external effects system. (Approximately -10dBm level). | 20. Mains Voltage Selector: | Matches amplifier power supply to correct incoming mains voltage. |
| 15. Effects Return Jack: | Connects amplifier to output of external effects. | 21. Mains Input: | Connects amplifier to power supply. |
| 16. D.I. Jack: | Frequency compensated line level for feeding directly into slave amplifiers or mixing desks. | 22. Mains Fuse: | For 110v/120v. supply, use 4A slow blow fuse only. For 220v/240v. supply, use 2A slow blow fuse only. |
| 17/ 18. Loudspeaker Output Jacks: | Parallel connected loudspeaker output jacks, (total loudspeaker load must be matched to amplifier). | 23. H.T. Fuse: | Replace with a 1A slow blow 250v. fuse only. |



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| 13. Footswitch Jack Socket: | Connects remote footswitch to channel switching circuit. | 19. Output Impedance Selector: | Matches amplifier output to loudspeaker load. (Speaker impedance is usually marked on cabinet, if in doubt check with supplier). |
| 14. Effects Send Jack: | Connects amplifier circuit to input of external effects system (approximately -10dBm level). | 20. Mains Voltage Selector: | Matches amplifier power supply to correct incoming mains voltage. |
| 15. Effects Return Jack: | Connects amplifier to output of external effects. | 21. H.T. Fuse: | Replace with 500mA slow blow 250v. fuse only. |
| 16. D.I. Jack: | A frequency compensated line level output for feeding directly into slave amplifiers or mixing desks. | 22. Mains Fuse: | For 110v/120v. supply use 3A slow blow fuse only.
For 220v/240v. supply use 2A slow blow fuse only. |
| 17/ 18. Loudspeaker Output Jacks: | Parallel connected loudspeaker output jacks, (total loudspeaker load must be matched to amplifier). | 23. Mains Input: | Connects amplifier to incoming power supply. |

Operational Functions

Connect the amplifier to the power supply using the mains lead provided. Before switching on check that speakers are connected (sockets 17 & 18), that impedance is correctly set (item 19), and that mains supply is correctly selected (item 20).

Switch on mains switch (item 12) first, followed by standby switch (number 11) a few seconds later, after allowing the valves to warm up. Turn all front panel controls to zero and plug the guitar into input (number 1).

The rhythm sound should be selected using the input gain control (number 2) in conjunction with output master control (number 5). For clean sounds the output master (number 5) should be set high and the input gain (number 2) set low. For distorted sound the reverse applies, i.e. input gain set high and output master set low. Extra distortion may be introduced using the 'rhythm clip' pull switch incorporated in control number 2. N.B. The selection of the rhythm clip mode appears to reduce the volume slightly, therefore some adjustment to the output master may be necessary.

The lead sound may be introduced either by footswitch or by pulling the output master control (number 5). Selection of the lead section overrides the rhythm channel, therefore it is advisable to set the balance between the two sections before playing.

The level of lead distortion can be adjusted using the lead master control (number 3) in conjunction with the output master control (number 5) —

The tone and presence controls should be used to create the type of sound required, experimentation being the best process.

Finally, the output switch (number 10) may be utilized to increase or decrease the output power level as required.

WARNING PLEASE READ THE FOLLOWING LIST CAREFULLY

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| A. ALWAYS fit a good quality mains plug, conforming to the latest B.S.I. standards. | G. ALWAYS have this equipment serviced or repaired by competent qualified personnel. |
| B. ALWAYS wire the plug according to the colour code attached to the mains lead. | H. NEVER use an amplifier in damp or wet conditions. |
| C. NEVER, under any circumstances, operate the amplifier without an earth. | I. DO NOT switch the amplifier on without the loudspeaker connected, and ensure that the impedance selector is correctly matched to the speaker or speakers. |
| D. NEVER attempt to bypass the fuses or fit ones of the incorrect value. | J. PLEASE READ this instruction manual carefully before switching on. |
| E. NEVER attempt to replace fuses or valves with the amplifier connected to the mains. | |
| F. DO NOT attempt to remove the amplifier chassis, there are no user serviceable parts. | |

ALWAYS ENSURE THAT MARSHALL APPROVED COMPONENTS ARE USED AS REPLACEMENTS

Amplifier Cabinet Set-Ups

Amplifier	Cabinet	Amplifier Impedance Settings
2250, 2555	1 x 1960A	16 ohms
	1 x 1960A & 1 x 1960B	8 ohms
	1 x 1960AV	8 ohms
	1 x 1960AV & 1 x 1960BV	4 ohms
2553	1 x 1966A	8 ohms
	1 x 1966A & 1 x 1966B	4 ohms
	1 x 1966AV	8 ohms
	1 x 1966AV & 1 x 1966BV	4 ohms

Marshall

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