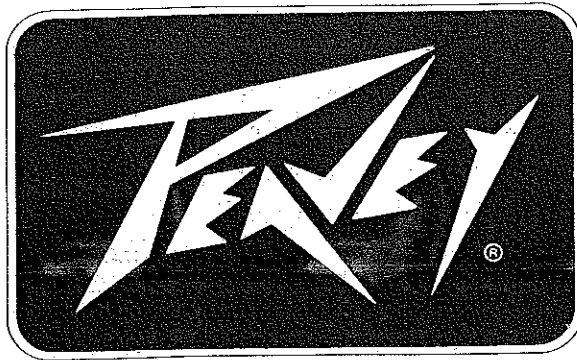
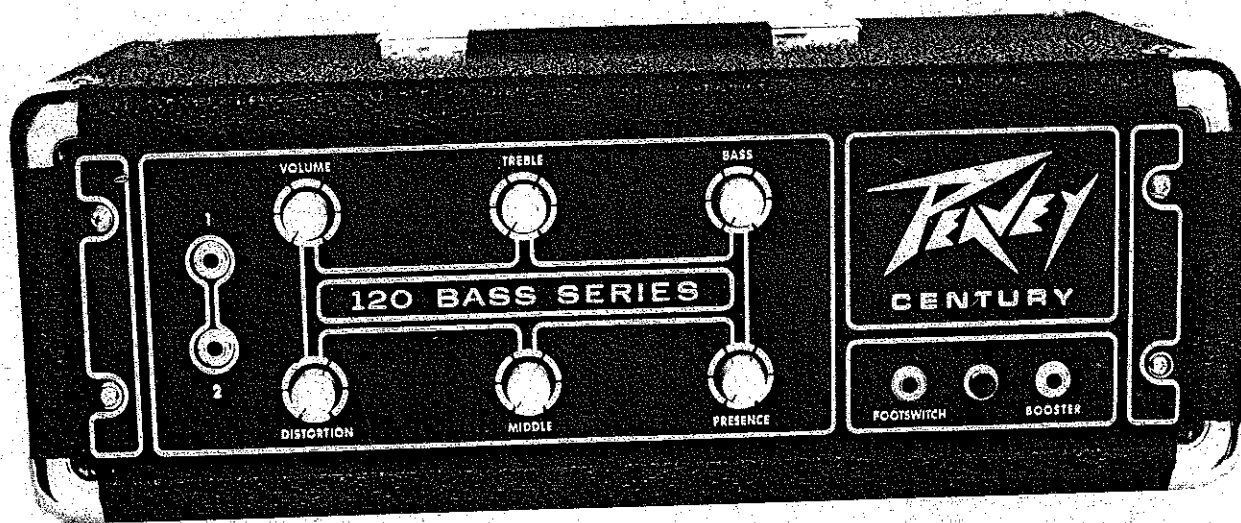




CENTURY



OWNER'S MANUAL

WARNING:
To prevent electrical shock or fire
hazard, do not expose this
appliance to rain or moisture.

The new Century Amp is the latest in our series of amplifiers designed to fill a specific need in the musical market. The Century features our 120 power module which delivers 100 Watts RMS at 5% THD using two 30 amp power transistors. The preamp section of the Century has a full compliment of tone controls, plus the controlled distortion circuit that enables harmonic control at all volume levels. A new presence control has been included on the Century to augment the extreme highs when playing bass with a pick or when used with guitar. The simple and uncomplicated design of the Century contributes to its reliability and extremely low price. The power of this series is more than adequate for clubs and smaller concerts. This is the ideal "utility amp" since its rugged output stage will handle a wide range of speaker load impedances. Because of its tremendous punch and sensitivity, the Century can compare most favorable with many amps claiming more than 150 Watts RMS.

The Century is available with several different speaker enclosures to enable the performer to choose the type of response he prefers. A popular configuration is the Century 115 which is the ideal studio or club bass amp. The 212 is the all-round amplifier that can be used for nearly all instruments since the 12" speakers have a very wide range. The massive 38 oz. magnets give these speakers tremendous punch and power handling ability.

1. The input jacks are arranged in a unique circuit that allows a wide range of input levels to be handled by the Century. Input one is the high gain input and should normally be used when plugging in your instrument. Input two is the low gain input and should be used if the signal from your instrument tends to overload (distort) the preamp. If two instruments are used and both jacks one and two are used, the circuit automatically balances the gain of the two inputs so that the sensitivity of both are identical.

2. The volume controls serve to control the gain of the preamp. This preamp circuit makes possible exceptional gain and input impedance while allowing the amplifier to provide tremendous dynamic range.

3. The treble control is part of an electronic crossover and may be considered as a level control for treble frequencies. These variable feedback type tone controls are capable of providing a cut as well as a boost. Because the treble control is a volume control for treble frequencies, it is good practice to operate it close to fully clockwise for maximum benefit and volume. Experimentation will allow the musician to find the level that works best for his preference in tone.

4. The bass control is also part of an electronic crossover that forms the tone circuit and works as a level for the bass frequencies. The bass control provides for both a boost and a cut in bass response. Like the treble control, the bass should be run near its full clockwise position for maximum volume from the amp.

5. The distortion control allows the use of a new and unique circuit that applies a nonlinear feedback signal to the preamp to create a "natural distortion" in the output signal. Unlike some other harmonic

control systems, our distortion feature is usable at very low volume levels. The distortion effect is achieved by blending harmonics into the straight signal much as is done when a vacuum tube amp overloads. The harmonic structure of the distortion effect is very similar to a push-pull tube type amplifier being driven into overload. The amount of distortion in the output is determined by the settings of the distortion control. The musician can blend the desired amount of distortion by rotation of the control in the clockwise direction. This effect should NOT be confused with Fuzz since it is completely different in harmonic content. Soft distortion is obtained by use of the tone controls in conjunction with the distortion control. The distortion effect may be controlled remotely by use of the optional footswitch.

6. The middle control is of the cut type and allows the musician to tailor the critical midrange frequencies to suit each individual's taste. This is perhaps the most difficult control to design, but its importance in tonal settings made this extra effort necessary. Experimentation will illustrate the versatility of this control.

7. The presence control allows precise variation of the extreme top end (treble) and tends to bring out the upper harmonics generated by any instrument.

8. The footswitch jack is of the dual circuit (stereo) type and allows the use of the optional remote footswitch to control the distortion and reverb functions. Any dual footswitch with the appropriate plug will work. There are two positions (clicks) when inserting the stereo plug. If the proper plug is not available, a standard single conductor plug pushed into the first position will serve to cut off the distortion function.

9. The pilot light indicates when power is applied to the amplifier.

10. The booster jack provides an output signal for driving additional booster power amplifiers. This is **NOT A SPEAKER OUTPUT**. This output is a low level signal of approximately one volt. Any booster amplifier can be used as long as its input will accept a one volt RMS signal and has input impedance of at least 10,000 ohms.

11. The fuse is located within the cap of the fuse holder and should be replaced with one of the proper value if it should fail. It is necessary that the proper value fuse be used to avoid damage to the equipment and to avoid voiding the warranty. Models that have circuit breakers can be reset by depressing the red button. If the breaker trips repeatedly, take the unit to a qualified service center for inspection.

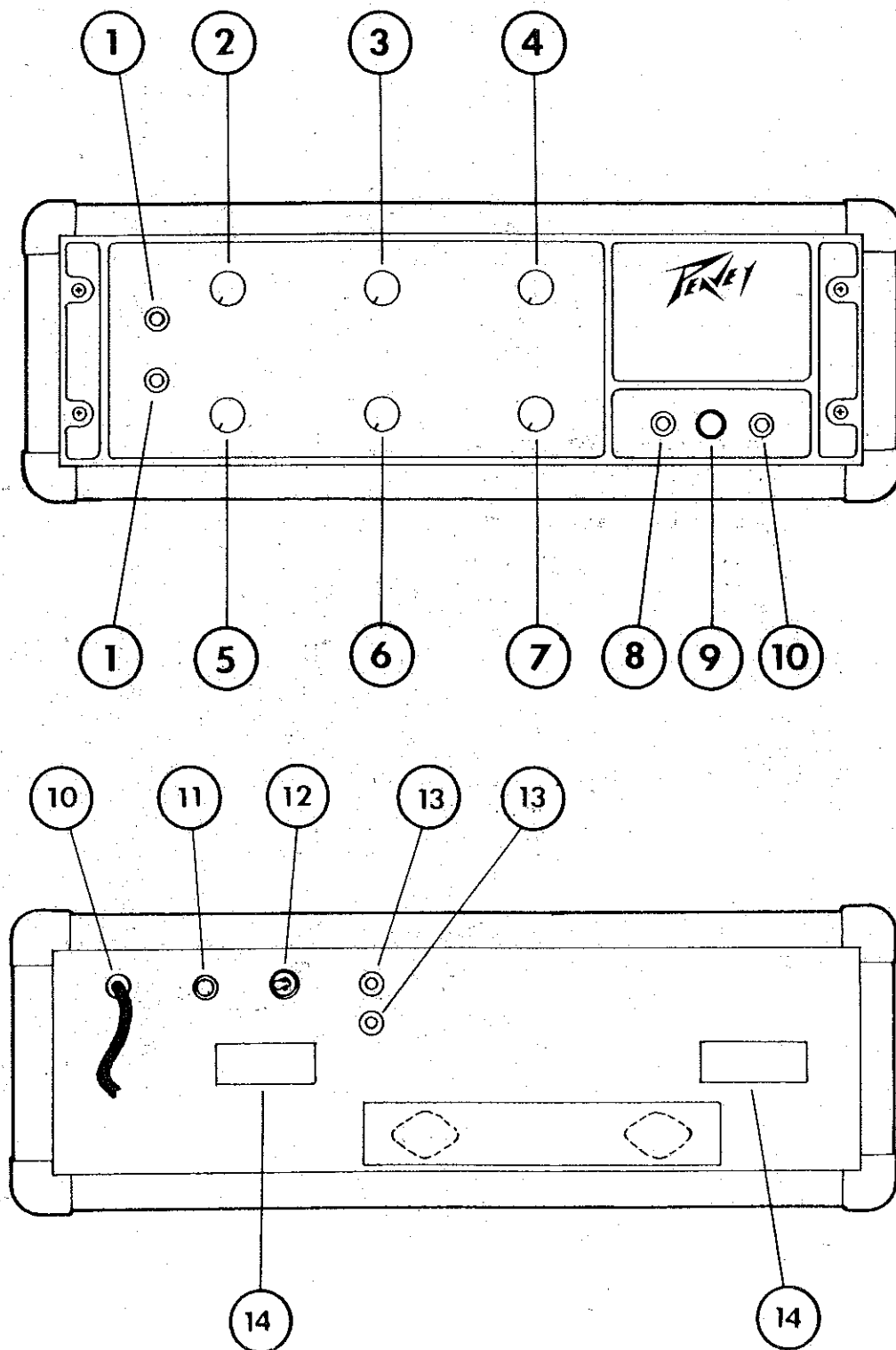
12. The line power switch is of the three position type with the center position being **off**. The three position switch has two **on** positions which are used to ground the amplifier properly. One of the on positions will yield the least hum or popping when the microphone is touched and this is the position that should be used.

13. The speaker output jacks are designed to be used with a total load of **FOUR OHMS**. Speaker systems of higher impedance can be used with a

slight loss in output power. Speaker systems with less than a total of eight ohms can be used with the risk of overloading the power amplifier. Slightly less power will be delivered to lower impedances because of the unique limiting action of our integral protection system. The power amplifier is built on a large aluminum heatsink to cool the output devices. A thermostat is connected to this heatsink to shut the system down in case of overheating. Low speaker impedances tend to cause the amp to run hotter than normal, and could cause the automatic cutoff to operate if the output stage becomes hot enough to endanger the output devices. The thermostat is self

re-setting and normal operation will be restored when the unit reaches safe operating temperatures. If thermal shutdown is apparent then you are overloading the system and continued use in this manner will damage the system. Never use less than a 4 ohm total load on the 120 module. The output voltage available from this unit is approximately 20 VRMS into 4 ohms with proper line input.

14. The large line cord retainers on the rear panel are provided for your convenience in storing the AC line cord during transport of the unit.



I. POWER AMPLIFIER SECTION:

A. Output Power @ 1 KHZ @ 117 VAC Line:

1. Rated Power: 60 W RMS @ Rated Load: 8 OHMS
2. Power vs. Distortion:

LOAD IMPEDANCE	8	4	2	1	OHMS
OUTPUT @ 1% THD	60	90	not recommended	not recommended	W
OUTPUT @ 5% THD	70	100	not recommended	not recommended	W

- B. Peak Output @ Rated Load: 7 AMPS & 28 VOLTS, 200 WATTS
- C. Music Power Output @ Rated Load: 130 WATTS RMS @ 1% THD
- D. Frequency Response: 3 DB Down @ 50 HZ & 15 KHZ
- E. Sensitivity @ Rated Power & Load: 300mV
- F. Input Impedance: 22 K OHMS

II. PRE-AMPLIFIER SECTION:

- A. Input Characteristics: (Tone Controls Flat, Volume @ 12:00)
 1. Sensitivity: 40 mV @ 1KHZ
 2. Input Impedance: 330 K OHMS
 3. Noise: 68 DB (Open CKT), 74 DB (50 K OHMS), 78 DB (Short CKT)*
- B. Distortion @ 1 KHZ @ Rated Output: Less Than 0.2% THD†
- C. Frequency Response: 3 DB Down @ 30 HZ & 30 KHZ
- D. Tone Controls: + 20 DB @ 50 HZ & 5 KHZ
- E. Middle Control: 20 DB Cut
- F. Distortion Control: Continuously Variable with Foot-switch Cut-Off
- G. Presence Control: 10 DB Boost @ 5 KHZ
- H. Booster Output Level: 1.0 VRMS into 10 K OHMS

* Signal-to-noise ratio in DB below rated output

† Measured with Distortion Control Full CCW

Specifications and schematics published in this manual are subject to change without notice.

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