

# 1959RR

**Randy Rhoads Signature Series  
Super Lead 100W Head**



**Owners Manual**



# 1959RR

## Randy Rhoads Signature Series

### Super Lead 100W Head



Dr Jim Marshall OBE and daughter Victoria (Managing Director)

#### From Jim Marshall

I am really pleased that you have chosen this 1959RR Randy Rhoads Signature Series Super Lead 100W head. It is only the fourth signature amplifier that we have produced and I feel it is a great addition to this select range.

I first met Randy when he came to the factory in January 1980. He had not long ago joined Ozzy Osbourne and they were working on their first album. He came here knowing exactly what he was looking for, he just needed to find the amplifier that was going to be capable of delivering the power, the tone, and the reliability that he wanted, but was also in keeping with the image that he was to be recognised by.

Randy almost found everything he was searching for in a standard 1959 head, but the tone was not quite right. He spent some time with my Service Manager, explaining the slight difference he was looking for, and after a few trials we were able to fit a modification which made the subtle change to the standard tone of the 1959.

Randy left the factory to proudly stand in front of his white Marshall stack for all of his hugely successful, but sadly too brief career with Ozzy Osbourne. In this time the legendary guitarist could be seen by thousands of fans, performing in front of his Marshall stack – a sight to behold and a triumphant assault on the ears.

Our design team have spent many hours investigating the original Randy Rhoads amplifier, speaking to the Randy Rhoads family, talking to people who knew Randy and heard him play, and talking to the Service Manager who was at the factory when Randy came in and made the modification to the amplifier. The result of all this hard work is the amplifier you have just purchased – based on the classic white head that Randy bought in 1980.

As with all Marshall Amplifiers, when you plug into the 1959RR, whether on a small or large stage, you can do so with the confidence that accompanies all of our products,

Yours Sincerely,

Dr. Jim Marshall OBE



ENGLISH

#### Dear Randy fan,

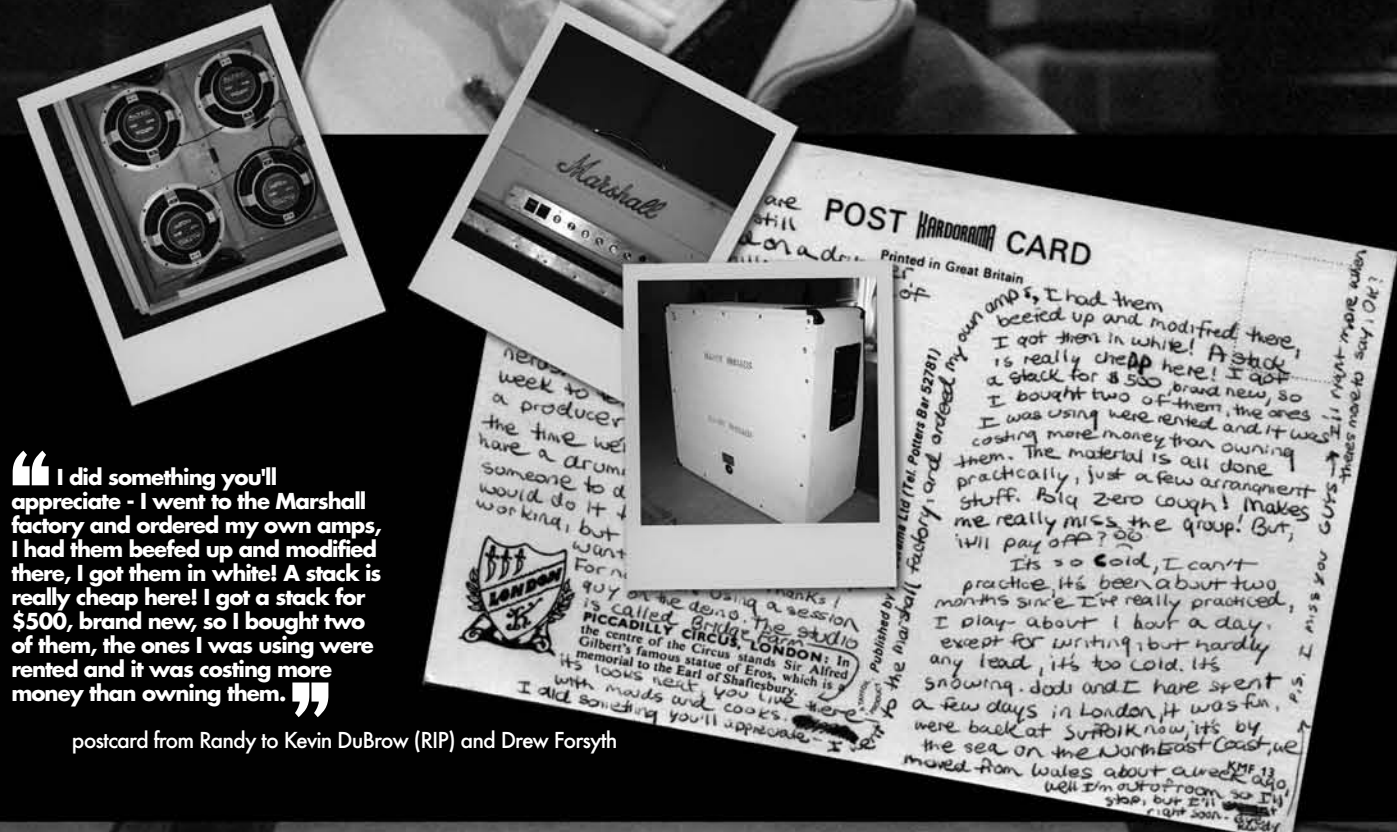
I sincerely hope that your Limited Edition, white Marshall Randy Rhoads Tribute amp gives you as much pleasure as the original gave Randy. I can remember him calling me from England the day he went to the Marshall factory to get it and he was so excited about it he just couldn't contain himself. He'd just spent the morning there and he said, "guess what? They're going to modify it for me the exact way I want it!" He also told me that it was going to be white and he was very excited about that too because he really wanted it to be that colour. He was completely elated about the amplifier being customised personally for him and he was also totally enthused by his visit to Marshall. He just went on and on about how great it was to see everything that went on there and also meet some of the people behind the company!

The fact that so many people still listen to Randy's music and so many young players of today cite him as a major influence makes me very proud and I really appreciate it. Randy really loved the Marshall sound and Marshall was definitely *the* amplifier to have in his eyes – especially a white one! I think it is just great that Marshall have done this special amp in honour of Randy's memory because it lines him up there with all the greats. This is a huge compliment to Randy and I am extremely grateful to Dr. Jim Marshall and his company for doing such a prestigious thing in my son's name.

Randy achieved such a lot in a very short time and I hope that this amplifier will inspire your playing as much as it did his!

Sincerely,

Delores Rhoads



**“ I did something you'll appreciate - I went to the Marshall factory and ordered my own amps, I had them beefed up and modified there, I got them in white! A stack is really cheap here! I got a stack for \$500, brand new, so I bought two of them, the ones I was using were rented and it was costing more money than owning them. ”**

postcard from Randy to Kevin DuBrow (RIP) and Drew Forsyth



“Randy Rhoads was more than just a guitar player – he was a lion! He represented the hardworking musician whose dedication to his instrument brought him all the success that he deserved, without compromising his attitude and vision or his sound and tone. He also laid down the blueprint to show us how to follow our own vision as well.”

Kirk Hammett, Metallica

“From Randy's fierce playing to his dedication as a musician, he was and still is an inspiration to me in all ways, not just as a guitarist.”

Doug Aldrich, Whitesnake



SDMT  
 RANDY RHOADS — 11x2x07  
 WHAT MORE CAN I SAY?  
 RANDY HAD IT ALL —  
 STILL HAS IT —  
 ALWAYS HAD IT —  
 BEYOND FOREVER ALWAYS WILL —  
 WITHOUT RANDY I WOULDN'T  
 BE THE PLAYER I AM TODAY —  
 THE CHOPS THE WRITING &  
 THAT AMAZING FATHER MARSHALL  
 TONE — THERE CAN ONLY  
 BE ONE MARSHALL  
 FATHER MARSHALL  
 & RHOADS  
 STAY STRONG  
 BLEED MARSHALL  
 COO

Zakk Wylde  
 Black Label Society & Ozzy Osbourne

“I can't say enough good things about Randy and the influence he had on me, especially when it came to orchestrating. The classical vibe he had was incredible. I loved Randy's brittle sound and his awesome ability to double his leads. There's no telling what that cat would be busting off if he was still around. He was a monster player and his guitar work on "Blizzard of Ozz" and "Diary of a Madman" was definitely one step above anything else going on at that time. To me, Eddie Van Halen was heavy rock 'n' roll, but Randy was heavy metal.”

Dimebag Darrell (RIP), Pantera, Damageplan

“I was 13 when I first heard Randy playing on the live 'Tribute' album which is still my favourite Ozzy release and always will be. The way Randy played rhythm and threw in those gnarly licks in-between just blew me away. I was already familiar with players like Steve Vai and Yngwie Malmsteen but there was just something about his sound that was something else.”

He's definitely been a big influence on my playing... and how I like my guitars shaped! Each note he played served the music which is what makes a great guitarist... and that was Randy.”

Alexi Laiho, Children of Bodom

# Randy Rhoads: Tribute to a Timeless Talent

“There are some people who are like a shooting star. They come, hit the planet and explode into a beautiful rainbow of colours. Then they shoot off somewhere else... that was the life of Randy Rhoads.”

The source of these touching, eloquent words? Believe it or not, they're directly from the mouth of hard rock's most beloved madman, Ozzy Osbourne – taken from an interview he did with *Guitar World* magazine a few years ago. In truth, to anyone who knows more about Ozzy than the often shocking image the popular tabloid press like to portray, this sort of lyrical waxing by the legendary heavy metal artist will come as no surprise, especially when it comes to Randy Rhoads. After all, the singer considered the late, great guitarist to have not only been his “best friend” but also “the greatest musician I have ever known.”

Ozzy is not alone in rightfully considering Randy to be one of the most extraordinary musical talents in the history of rock – only a handful of players are as beloved and revered as he is. In the space of a mere two studio albums with Ozzy – 1980's *Blizzard of Ozz* and 1981's *Diary of a Madman* – the guitarist established himself as one of the most innovative and inspirational rock guitarists to ever walk this planet. Furthermore, despite the heartbreaking fact that Randy was taken from us at the tender age of only 25, the timeless nature of his talent continues to inspire countless young players some 26 years later... such is the size of the indelible shadow Randy cast and the colossal impact of his brief but brilliant career.

What makes Randy so very special? Well, like all timeless musicians it wasn't only his incredible playing but also his profound skills in the areas of composition and arranging. Simply put, the songs he wrote with Ozzy are as fresh sounding and exciting today as they were when they were first penned. Add to that Randy's brilliant rhythm work, his jaw-dropping solos and lead fills, plus his trademark penchant for successfully blending his classical sensibilities with hard rock and you're left with the stuff that legends are made of. As Zakk Wylde, Ozzy's current, longstanding six-string sideman and a guitar God in his own right, so aptly puts it in his heartfelt, handwritten introduction to this tome: “What more can I say? Randy had it all, still has it, always had it – beyond forever, always will. Without Randy I wouldn't be the player I am today – the chops, the writing and that amazing father Marshall tone.” And Zakk isn't alone with such sentiments – as you will see from the quotes that pepper this piece, Randy influenced a whole generation of cutting-edge players who are now influencers themselves. From the likes of Kirk Hammett & Kerry King to Dimebag (RIP), John 5 & Alexi Laiho (Children of Bodom), Randy's influence is omnipresent...

Talking of omnipresent entities: to a great many folk, Randy's beloved, large logo, white Marshall 100 Watt Super Lead head is as synonymous with the guitarist as is the unique white Jackson guitar he designed (aside for trivia fans – this axe was originally named the “Concorde” by Randy and co-creator, Grover Jackson). As the engineer of *Blizzard of Ozz* and the producer/engineer of *Diary of a Madman* and the posthumously released live *Tribute* albums, Max Norman, recently told us about Randy, “he insisted on no compromises for his amplification. There's no doubt in my mind that his Marshall amps and cabinets not only accompanied but assisted Randy in his climb to greatness.” As a fitting tribute to Randy, the 1959RRR head you're now the proud owner of is not only visually identical to his legendary Marshall, it is also sonically identical as well.

## Marshall's meet up with Kelle Rhoads for a technical assessment of Randy's Marshall gear

“It was my pleasure to assist Randy in this very joyful occasion, at Musonia School of Music in California; it was just me and the Signature Series Development Engineer from Marshall Amplification, we were in the room where I teach my students, and one by one the amp and cabinets that belonged to Randy, were pulled from their road cases and thoroughly scrutinized.”

Randy was so happy the day he got to go to Marshalls and pick this equipment. Well, here we are twenty five years later with the very same gear, except the black stenciled name on the boxes is not just a touring guitarist name anymore; it is the name of one of the world's greatest icons. I could feel his presence that day, laughing and smiling while the Marshall engineer worked over the circuit board and sweated to make sure everything was 100% accurate.

In the end standing on the porch of Musonia, as Randy and I so often did, smoking a cigarette (so appropriate if you knew Randy) the Marshall engineer and I said goodbye and off he went back to England... and I was left with special memories of Randy and his amps once again.”

Kelle Rhoads  
 August 2007

Kelle Rhoads

As revealed elsewhere in this manual, when Randy ordered his now famous white head, he visited the factory to pick it up and had it modified for more gain while he was there. Thanks to the Rhoads family, one of our engineers was allowed to take a detailed peak inside Randy's original head (wisely kept under lock and key in a vault in an undisclosed location along with his equally famous guitars) to ensure that the Tribute amp was electronically identical to it. As a further bonus we were also able to speak to the Marshall test manager who did the modification while “the small bloke with a white Les Paul” patiently stood by and waited! The mod in question? It simply cascades the two halves of the first ECC83 valve, giving you a lot more preamp distortion than in a standard 1959 Super Lead head. Channel I (a.k.a. the “High Treble” channel) remains “as is” but when you plug into Channel II (the so-called “Normal” channel) both Volume controls (I & II) work together in tandem (series) to produce the increased preamp overdrive desired. The result? Well, to quote Zakk again, “Father Marshall tone” indeed!

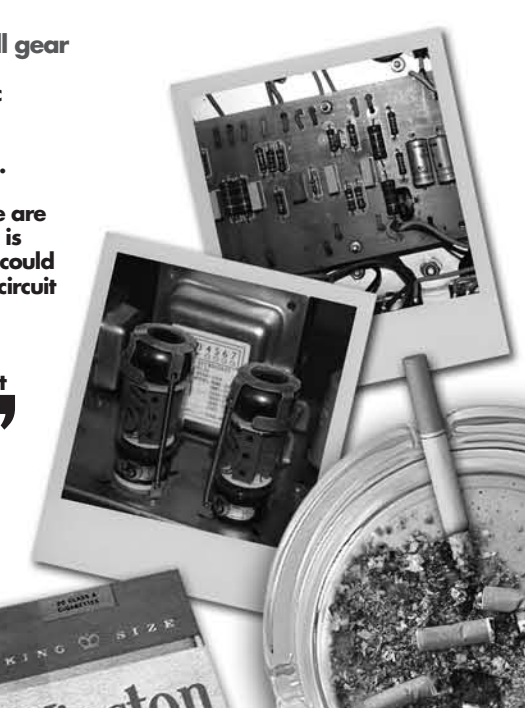
Randy was so happy with his visit to the Marshall factory and the amp he left with that he actually penned the following in a postcard to his friend and ex-band mate, Kevin DuBrow – the recently deceased singer for Quiet Riot. “I did something you'll appreciate – I went to the Marshall factory and ordered my own amps, I had them beefed up and modified there, I got them in white!”

Randy entered this world as Randall William Rhoads in Santa Monica, California, on December 6th 1956. To say he was born into a musical family would be a gross understatement as his beloved mother, Delores, ran a Music School in North Hollywood named Musonia – a fine institution she still works in every day at nearly 90 years young! Randy started playing guitar at the tender age of 6½ after finding his Grandfather's old Gibson acoustic in a closet. “He just picked it up and that was his life from then on.” Delores recalls with a grin. “Naturally I had him start taking lessons from one of my guitar teachers – he learned a few simple chords and they would play some of those songs that he especially liked.”

Even though one of his most magical musical moments is the short acoustic solo piece “Dee” (named after and dedicated to his mother, Delores) on *Blizzard of Ozz*, Randy didn't stick with the acoustic long. “By the time he was seven he came to me and said, ‘you know Momma, I really want to play electric guitar.’” Delores laughs. “I had a very good teacher at that time so I said fine but the only instrument we had was an old semi-acoustic and the guitar was almost larger than he was!”

Armed with his behemoth instrument, Randy was a natural and developed as a player incredibly quickly. “He learned very fast, it was just amazing.” Delores confirmed. “The story about his teacher, Scott Shelley, saying to me, ‘I've taught him all I know I can't teach him anything more’ has been written up in the magazines quite often. I said, ‘Come on Scott,’ because I thought he was teasing me but he told me that he really meant it. So then Randy had to take it upon his own self to do what he wanted to do, which he did.”

“He just loved the guitar,” Delores continues. “That was his whole life. He wouldn't go any place without his guitar - if we went on a vacation, we had to take it!” Alongside his love for the guitar came an affinity for rock music after his older brother, Kelle, took him to an Alice Cooper concert which, as Mrs. Rhoads recalls with a smile, “impressed Randy a great deal and influenced him to get really interested in rock.”





Talking of Alice Cooper, while the likes of Jeff Beck, Leslie West (Mountain), Jimmy Page, Ritchie Blackmore, Michael Schenker (UFO, MSG) and Mick Ronson (David Bowie) are often cited as being major influences on Randy, one that is rarely mentioned but, according to close friends, was a huge source of inspiration on the then fledgling guitarist, was Alice Cooper guitarist, Glen Buxton. Detour over, back to the main plot...

Needless to say, with his God-given gift for guitar and his incredible drive, Randy's playing continued to improve in leaps and bounds. Not surprisingly, given his surroundings and the fact that he'd learned all he could from his mother's best guitar teacher, by the time he was a teenager Randy had become a teacher at Musonia. And Randy was not just a good teacher but a great one and incredibly popular with his vast legion of guitar-worshipping disciples. "Randy was not only a legendary rock star, I also consider him as an outstanding teacher," states Rudy Sarzo, the brilliant bassist who played alongside Randy in his first band Quiet Riot and then with Ozzy. "He actually taught me to be a better teacher. I was teaching bass at Musonia and one of the great things about his teaching methods was his ability to listen to his students. He wasn't one of those, 'this is what I want you to do, don't ask me any questions,' guys, he would actually listen to his students and by doing so he would get to find out their specific needs and really hone in on them.

"He also told me once that he would learn a lot by actually watching and listening to his students play," Rudy continues. "Sometimes natural musicians have different ways of doing things - like the way they hold the pick or position their left (fretboard) hand. He would look carefully at the way natural players would handle their instrument and learn from that."

"Randy was a really good teacher," Delores confirms with understandable pride. "He always passed on his love for music and encouraged his students to be as dedicated and musically curious as he was. He also made the students feel really important and he would always end up the lesson by playing with them. And, of course, they all came out on cloud nine as they thought they were the good ones."

After running the usual gamut of garage bands, Randy formed his first real band, Quiet Riot, and by the mid '70s the outfit had become the house band at the Starwood, an infamous Hollywood rock club. Sarzo joined that in 1978, a year before Randy left to join Ozzy Osbourne and commence his rapid rise to rock stardom. Ironically though, the Ozzy audition nearly didn't happen... "When they first called Randy to audition for Ozzy he said, 'Oh I don't think I'd be interested because I work for my Mom and I have my own band which I like.'" Delores recounts. "He wasn't even going to go. I said, 'What was that all about Randy? Who was that?' I didn't recognize the name Ozzy Osbourne because I didn't know anything about the rock scene and Randy explained to me that he had been in the business for a long time with a band called Black Sabbath. He also said, 'I really don't care for that band at all!'"

"So I said, 'Well if he's been in the business that long sometimes that's a good thing. Who you know is important as that can give you a little inlet or something that helps you get further along in the industry.' Anyway, they called back and said, 'We really do want you to come to audition' and Randy told them it would have to be late because he would be teaching here first and didn't want to let his students down. They said they didn't care how late it was and it ended up that he wasn't gone all that long at all. He came back much sooner than I expected. 'Well, what happened?' I asked and he said, 'Oh I don't know. I was just warming up a little bit and tuning up when Ozzy came out and told me I'd got the job!'"

As legend now has it, apparently Ozzy was sleeping on a couch in the rehearsal room and when he initially woke up he thought Randy was a girl! Then he heard him play and literally knew within seconds that he'd found the guitarist of his dreams. "Building the band with Randy was one of the happiest times of my life," Ozzy wrote in the sleeve notes of the 1987 *Tribute* album. "He helped make all my dreams come true."

What happened once Ozzy and Randy joined forces is now part of heavy metal folklore and has been documented countless times. Alongside Ozzy, Randy came into his own and his tremendous talents literally took the rock world by storm. "I always tell people that I played with two different Randy Rhoads," Rudy Sarzo states. "The one I played with in Quiet Riot was a chameleon. We were always trying to please the record companies so we'd always try and write songs that sounded like the current rock hit of the day. With Ozzy though he instantly became the Randy that everyone else got to hear and love - the one who composed "Crazy Train", "Diary of a Madman" and all those classic songs. He was very focused on his own style and sound because with Ozzy he finally had the freedom to just be himself.

"Being a teacher he was very knowledgeable of music in general so, as a musician he had a very broad vocabulary," Rudy expands. "He was a very well-versed and well-rounded player who was very dedicated to his craft. When we were touring, unless he was sightseeing you could pretty much guarantee he'd be playing his guitar - practicing or working on something new. He would also grab the local phone book in whatever town or city we were in and try and find a local classical teacher. Of course, his chances of running into an excellent classical teacher in some places were pretty thin but at least he tried!"

“Randy Rhoads - one of the greatest guitar players of all time. With an amazing grasp and depth of knowledge of scales and harmonic theory, Randy insisted on no compromises as he constructed his arrangements and solos - which his work clearly shows.

Randy also insisted on no compromises for his amplification - there's no doubt in my mind that his Marshall amps and cabinets not only accompanied but assisted Randy in his climb to greatness. There's no doubt in my mind that the tonality and presence of the Randy Rhoads White Amp will help you get there too! ”

Max Norman

Engineer of *Blizzard of Ozz*, Producer/Engineer of *Diary of a Madman & Tribute*

While much has been written about Randy the musician, little has been written about Randy the man and it would appear that he was equally as special as a person as he was a player. "...he inspired, cheered and made everyone in contact with him feel good." Ozzy wrote in *Tribute*.

"Musically Randy touched a lot of people and still does to this very day," Sarzo smiles. "I was one of the few blessed ones who got to know him as a human being and I learned a lot from him, especially how to carry yourself in the face of becoming famous. He really took that well and never changed as a person, becoming popular didn't affect him whatsoever. Some people thought he was quiet but sometimes I think we confuse being quiet with being humble. He was a very humble guy with a great sense of humour. If you spent some time with him you were bound to see him do something funny or ridiculous just for the sake of a good laugh."

Sadly, as we all know, Randy's brief but brilliant career came to an end on March 19th, 1982, following a tragic and unnecessary plane crash. As Mrs. Rhoads points out, "he accomplished so much in his short life. Only the Lord above knows how much more he could have given us."

As already mentioned, despite his shooting-star like life, Randy's legend not only endures, it continues to grow. In addition to still regularly appearing on the covers of the world's leading rock guitar magazines, Randy was inducted into the world famous Hollywood RockWalk of fame in 2004. To help celebrate this momentous occasion, Dr. Jim Marshall OBE wrote the following in a letter to Delores: "I was and still am delighted that he played through Marshalls and consider him to be one of the finest ambassadors of my amplifiers to this very day - the fact that he is still rightfully held in such high regard by so many musicians speaks volumes regarding the tremendous impact he had on the world of rock guitar."

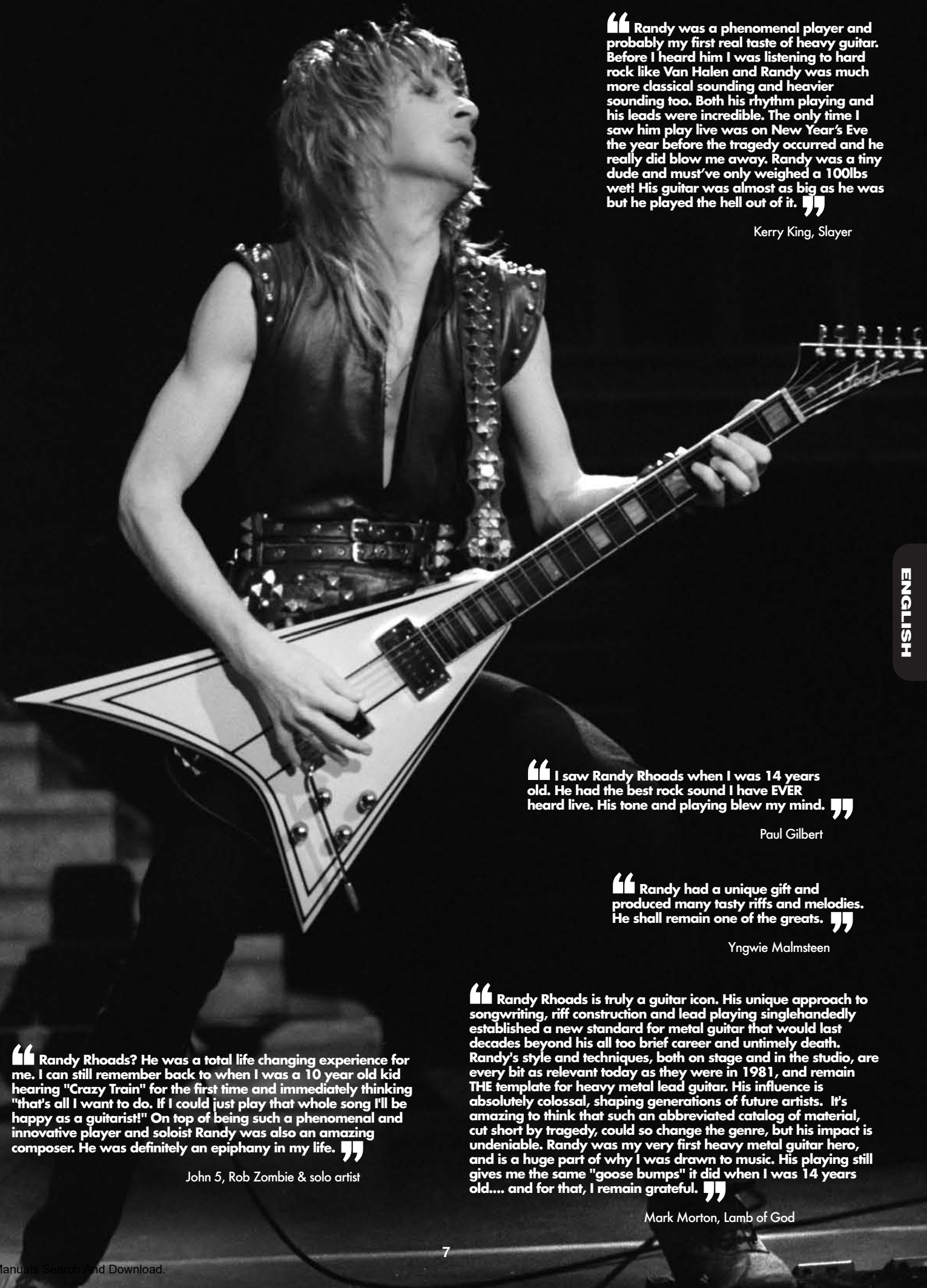
At the aforementioned induction ceremony - with the help of the one and only Zakk Wyld, who was also in attendance as a speaker - the wheels started well and truly rolling towards the creation of the Limited Edition 1959RR. As Zakk told me way back in 2001 when we were working on his own signature head, "forget about me, the guy who has to have a signature Marshall is Randy. End of story." We all agreed and so thankfully so did the Rhoads family. The result is the stunning looking and sounding limited edition head you are now the proud owner of. Thank you Mr. Wyld...and thank you Randy!!

To close, why is Randy's influence still so huge a staggering 26 years after he was taken from us? Rudy Sarzo's answer is beyond perfect: "Well, since I joined MySpace I get tons and tons of messages from not only older fans but from a lot of young musicians who have been touched by his music and his playing. When they hear it they hear the same purity and soulfulness that we heard when we heard Randy for the first time. That has not been lost or diminished by time. The same exact thing applies to the music of Jimi Hendrix - it has a certain characteristic that makes it timeless. Randy has that same timeless quality to his sound, songwriting and playing style."

For these very same reasons, Marshall Amplification is proud to offer the Limited Edition 1959RR in tribute to Randy's timeless talent.

**Nick Bowcott, January 2008**

Special thanks to Delores & Kelle Rhoads, Zakk Wyld, Rudy Sarzo, Max Norman, *Guitar World* magazine, Rita Haney & the Abbott family for permission to use Dime's quote, plus all the wonderful guitarists who kindly gave us the quotes used above.



“Randy was a phenomenal player and probably my first real taste of heavy guitar. Before I heard him I was listening to hard rock like Van Halen and Randy was much more classical sounding and heavier sounding too. Both his rhythm playing and his leads were incredible. The only time I saw him play live was on New Year's Eve the year before the tragedy occurred and he really did blow me away. Randy was a tiny dude and must've only weighed a 100lbs wet! His guitar was almost as big as he was but he played the hell out of it. ”

Kerry King, Slayer

“I saw Randy Rhoads when I was 14 years old. He had the best rock sound I have EVER heard live. His tone and playing blew my mind. ”

Paul Gilbert

“Randy had a unique gift and produced many tasty riffs and melodies. He shall remain one of the greats. ”

Yngwie Malmsteen

“Randy Rhoads? He was a total life changing experience for me. I can still remember back to when I was a 10 year old kid hearing "Crazy Train" for the first time and immediately thinking "that's all I want to do. If I could just play that whole song I'll be happy as a guitarist!" On top of being such a phenomenal and innovative player and soloist Randy was also an amazing composer. He was definitely an epiphany in my life. ”

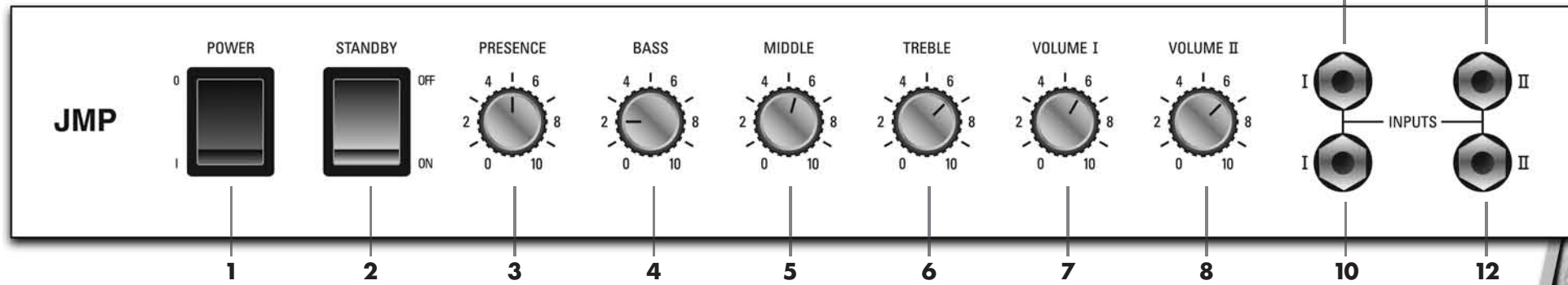
John 5, Rob Zombie & solo artist

“Randy Rhoads is truly a guitar icon. His unique approach to songwriting, riff construction and lead playing singlehandedly established a new standard for metal guitar that would last decades beyond his all too brief career and untimely death. Randy's style and techniques, both on stage and in the studio, are every bit as relevant today as they were in 1981, and remain THE template for heavy metal lead guitar. His influence is absolutely colossal, shaping generations of future artists. It's amazing to think that such an abbreviated catalog of material, cut short by tragedy, could so change the genre, but his impact is undeniable. Randy was my very first heavy metal guitar hero, and is a huge part of why I was drawn to music. His playing still gives me the same "goose bumps" it did when I was 14 years old.... and for that, I remain grateful. ”

Mark Morton, Lamb of God



## Front panel - Randy's preferred settings shown



## Rear panel



## 1959RR front panel features

### 1. POWER SWITCH

This is the On/Off switch for mains power to the amplifier. It will light up when your amplifier is receiving the correct mains power and is switched on. It will not be lit when the amplifier is switched off and/or is not receiving mains power.

**Note:** Please ensure the amplifier is switched off and unplugged from the mains electricity supply whenever it is moved.

### 2. STANDBY SWITCH

The Standby Switch is used in conjunction with the Power Switch (item 1) to 'warm up' the amplifier before use and to prolong the life of the output valves. When powering up the amplifier always engage the Power Switch first, leaving the Standby switch on 'Standby'. This allows the application of the voltage required to heat the valves to their correct operating temperature. After approximately two minutes the valves will have reached the correct operating temperature and the Standby Switch can be engaged. In order to prolong valve life, the Standby Switch alone should also be used to turn the amplifier on and off during breaks in a performance. Also, when switching off, always disengage the Standby Switch prior to the main Power Switch.

**Note:** The following four controls - PRESENCE (4), BASS (5), MIDDLE (6) & TREBLE (7) - are all shared, meaning that they all work on both Channel I and Channel II. The Treble, Middle and Bass controls are highly interactive and altering one control can change the way the other two behave. For this reason, experimentation is recommended. Randy's preferred settings are shown on the panel above.

### 3. PRESENCE CONTROL

This control operates in the 1959RR's power section and adds high frequencies to your sound by altering the power amplifier's negative feedback. Turning this control clockwise adds more edge and 'sparkle' to your sound, making it crisper and more cutting.

### 4. BASS CONTROL

This adjusts the bottom end, turning it clockwise increases the amount of low frequencies in the sound.

### 5. MIDDLE CONTROL

This adjusts the level of those all-important mid-range frequencies. Turning it clockwise increases the mids and fattens your sound, giving it more punch. Turning it anticlockwise reduces the mids.

### 6. TREBLE CONTROL

This adjusts the top-end. Turning it clockwise increases the amount of high frequencies (treble) present in the sound, making your tone brighter.

### Tone/Tech talk - The modified Valve 1 stage

Unlike a standard Marshall 1959 Super Lead amplifier your Randy Rhoads model contains a modification that increases gain and therefore extra distortion within the circuit. This modification 'hot rods' the amplifier making it easier to push it into the saturation levels necessary for the sound that Randy needed for his musical station.

The change is very simple but effective and involves 'cascading' (feeding the output of the first stage into the input of the second stage) the two halves of valve 1. Traditionally, each half would serve as input buffer/first gain stage for the two channels, i.e. one half for channel 1 and the other for channel 2, from there they would separately feed the respective signals to the next stage which would mix them, further amplify them and feed them to the tone stack.

Cascading valve 1 results in the guitar signal being increased by around 36dB or 60 times, much larger than it would normally be at this point in the circuit. Subsequent stages then try to amplify this larger signal by similar amounts and quickly run out of headroom causing the waveform to distort severely. The two channel volumes still remain functional after the modification but adopt different roles for their affect on the tone, allowing control of the extra gain and volume. Plugging into channel 2 routes the guitar signal through the whole cascade circuit while plugging into channel 1 allows you to bypass the cascade and use the amp in its standard format where 'Volume 1' will function as it normally would. Standard Channel 2 format is sacrificed due to the modification.

### 7. VOLUME I

This controls the overall output level of Channel I, turning it clockwise increases the volume. This channel is voiced for a higher treble response. In full cascade mode, this controls the amount of signal amplified by the second half of valve 1, thereby acting as a crude master volume for the whole cascade circuit and can also be thought of as a further gain control for the boosted signal to the subsequent stages of the preamp. In standard mode i.e. guitar plugged into channel 1, it functions just like a normal unmodified 1959 Super Lead volume control.

### 8. VOLUME II

Full cascade mode. This controls the amount of signal amplified by the first half of valve 1 that is fed to the second half, thereby acting as a gain control for the cascade circuit itself.

### 9. HIGH SENSITIVITY INPUT FOR CHANNEL I

This is the 'high sensitivity' guitar input for Channel I - the brighter of the two channels - and is the most commonly used input on standard unmodified models. Always use a high quality screened guitar lead. NOTE - Plugging into this input bypasses the cascade and the amp functions in standard format.

### 10. LOW SENSITIVITY INPUT FOR CHANNEL I

This is the 'low sensitivity' guitar input for Channel I. It is 6dB lower (half) than the 'high sensitivity' input and results in less gain capability which may be required for guitars with very hot output pickups or active circuitry onboard. NOTE - Plugging into this input also bypasses the cascade and the amp functions in standard format.

### 11. HIGH SENSITIVITY INPUT FOR CHANNEL II

Plugging into this input enables the full cascade.

### 12. LOW SENSITIVITY INPUT FOR CHANNEL II

Plugging into this input enables the full cascade. It is 6dB lower (half) than the 'high sensitivity' input and results in less gain capability which may be required for guitars with very hot output pickups or active circuitry onboard.

## 1959RR rear panel features

### 1. LOUSPEAKER OUTPUTS

**WARNING!** Never use the amplifier without a load attached!

There are two parallel loudspeaker output jacks provided for connection to speaker extension cabinet(s). Please always ensure that the amplifier's output impedance selector is set correctly (see item 2) and ALWAYS ensure you use good quality speaker (unshielded) cables. NEVER use guitar (shielded) cables.

Always use a non-screened Marshall approved speaker lead when connecting an extension cabinet.

### 2. OUTPUT IMPEDANCE SELECTOR

Matches the amplifier's output to the load (speaker) impedance.

Your 1959RR should be completely powered down before the Output Impedance Selector is turned.

As is the case with any Marshall all-valve amplifier it is imperative that: a) the amplifier is connected to a load whilst in operation and b) the impedance selected on the amplifier matches the total impedance of the extension speaker cabinet(s) being used.

1x16 Ohm cabinet - Selector on 16 Ohm - Use either speaker output  
2x16 Ohm cabinets - Selector on 8 Ohm - Use both outputs  
1x8 Ohm cabinet - Selector on 8 Ohm - Use either output  
2x8 Ohm cabinets - Selector on 4 Ohm - Use both outputs  
1x4 Ohm cabinet - Selector on 4 Ohm - Use either output

**WARNING!** Do NOT use any other combination of cabinets and/or impedances. Doing so may result in damage to the amplifier! An extension speaker cabinet with an impedance of less than 4 Ohms, or two extension cabinets of 4 Ohms or less should NOT be used with this amplifier.

Failure to comply with any of the points raised in this section will result in damage to the amplifier.

### 3. MAINS SELECTOR

Matches the amplifier's mains transformer to the incoming mains voltage.

Your 1959RR should always be completely powered down before the mains selector is turned.

**WARNING!** ALWAYS ensure that this rotary selector is set to the correct mains voltage applicable for the country where the 1959RR is being used. If you do not know, consult your authorised Marshall dealer. Adjusting the selector from 230V/220V to 120V/110V/100V or vice-versa will require the mains fuse (item 5) to be changed to the correct value as detailed on the rear panel.

### 4. MAINS INPUT

Your amp is provided with a detachable mains (power) lead, which is connected here. The specific mains input voltage rating that your amplifier has been built for is indicated on the back panel. Before connecting for the first time, please ensure that your amplifier is compatible with your electricity supply. If you have any doubt, please get advice from a qualified technician. Your Marshall dealer will help you in this respect.

### 5. MAINS FUSE

The correct value of mains fuse is specified on the rear panel of the amplifier. NEVER attempt to bypass the fuse or fit one of the incorrect value.

### 6. H.T. FUSE

The correct value of this H.T. fuse is specified on the rear panel of the amplifier. NEVER attempt to bypass the fuse or fit one of the incorrect value.

### Technical Specification

Power Output - 100W RMS  
Weight - 21.4 kg  
Size - 740mm x 270mm x 210mm

\* EUROPE ONLY - Note: This equipment has been tested and found to comply with the requirements of the EMC Directive (Environments E1, E2 and E3 EN 55103-1/2) and the Low Voltage Directive in the E.U.

\* EUROPE ONLY - Note: The Peak Inrush current for the 1959RR is 38 amps.

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