

# Marshall

## AMPLIFICATION

1959SLP

1987X

2245 'JTM45'

1962 'Bluesbreaker'



Owners Manual

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### From the Chairman

I would like to personally thank you for selecting one of my vintage re-issue amplifiers.

The Marshall reputation has been built upon many things, but our longevity comes mainly as a result of the continual relevance of the concepts behind the design and build of our amplifiers. Added to this are solid workmanship, reliability, stylish looks, and above all – great tone. The continual fascination and love that many guitarists show for our vintage amplification is a testament to just how relevant and important these models still are today.

The amp you have just acquired was originally launched in the 1960s. A time when the face and sound of popular music was rapidly changing and players were constantly pushing back the musical boundaries. Each of these amps was there at the beginning of this music revolution and all played their part. From Pete Townshend, Eric Clapton and Jimi Hendrix, to Jeff Beck and Paul Kossoff, the list of great 'tone' players who pioneered the use of the natural distortion from these amps, reads like a who's who of guitar players.


Our re-issues of these models are as faithful as possible to the originals in terms of looks and tone. Hand-crafted in the UK these superb units feature finger-jointed cabinets of birch plywood, hand-welded chassis's, hand-wired potentiometers and valve bases and the highest quality PCBs and componentry.

I would like to wish you every success with your new amplifier and welcome you to the family of great players who use the classic Marshall tone.



## **WARNING! - Important safety instructions**

### **WARNING: THIS APPARATUS MUST BE EARTHED!**

- A PLEASE** read this instruction manual carefully before switching on.
  - B ALWAYS** use the supplied mains lead, if a replacement is required please contact your authorised Marshall Dealer.
  - C NEVER** attempt to bypass the fuses or fit ones of the incorrect value.
  - D DO NOT** attempt to remove the amplifier chassis, there are no user serviceable parts.
  - E Refer all servicing to qualified service personnel including replacement of fuses and valves.** Servicing is required when the apparatus has been damaged in any way, such as when the power supply cord or plug is damaged, liquid has been spilled or objects have fallen into the apparatus, the apparatus has been exposed to rain or moisture, does not operate normally or has been dropped.
  - F NEVER** use an amplifier in damp or wet conditions. No objects filled with liquids should be placed on the apparatus.
  - G ALWAYS** unplug this apparatus during lightning storms or if unused for long periods of time.
  - H PROTECT** the power cord from being walked on or pinched particularly at plugs, convenience receptacles and at the point where they exit from the apparatus.
  - I DO NOT** switch the amplifier on without a loudspeaker connected.
  - J ENSURE** that any extension cabinets used are of the correct impedance.
- **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 1987X is 26 amps.  
The Peak Inrush current for the 1959SLP is 38 amps.  
The Peak Inrush current for the 1962 (Bluesbreaker) is 26 amps.  
The Peak Inrush current for the 2245 (JTM45) is 26 amps.
- **CAUTION:** Any changes or modifications not expressly approved by the party responsible for compliance may void the users authority to operate the equipment.
- **Note:** It is recommended that all audio cables, with the exception of the speaker lead, used to connect to the 1987X, 1959SLP, 1962 (Bluesbreaker) and the 2245 (JTM45) are of a high quality screened type. These should not exceed 10 metres in length.  
Always use a non-screened Marshall approved speaker lead when connecting an extension cabinet to these units.
- **WARNING:** Do not obstruct ventilation grilles and always ensure free movement of air around the amplifier!
-  **USA ONLY - DO NOT** defeat the purpose of the polarised or grounding type plug. A polarised plug has two blades with one wider than the other. A grounding type plug has two blades and a third grounding prong. The wide blade or the third prong are provided for your safety. When the provided plug does not fit into your outlet, consult an electrician for replacement of the obsolete outlet.

### **FOLLOW ALL INSTRUCTIONS AND HEED ALL WARNINGS**

### **KEEP THESE INSTRUCTIONS !**



## Introduction

The Marshall re-issue range consists of the 100 Watt 1959SLP head, the 50 Watt 1987X head, the 2245 'JTM45' head and 1962 'Bluesbreaker' combo. All are faithful reproductions of the originals, which shaped the sound of the electric guitar as we know it.

The main characteristic that these amps share is their simplicity of operation and superb natural valve tone. Achieving the beautifully organic and vibrant overdrive which is their trademark, can only be done in one way – crank'em up! The result is pure, majestic tone uncluttered by unnecessary circuitry. With solos this produces a big, round, warm sustain, full of classic character. With chord work you get a bark and percussive attack with a natural sounding break up, which allows each note to ring out in a glorious musical crunch.

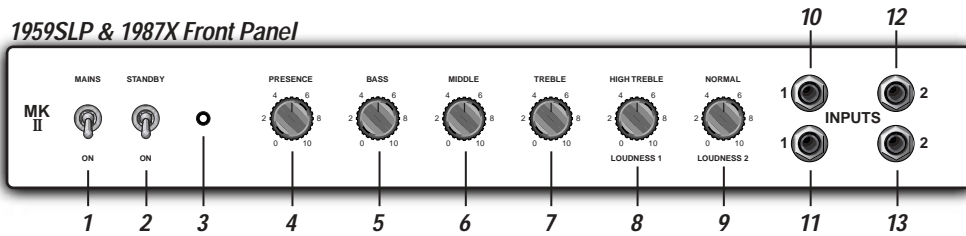
## FX Loop

Due to high demand, a sonically transparent effects loop has been added to the 1959SLP and 1987X models. This circuitry has been designed to not colour the guitar sound, so that your tone remains pure. The bypass switch gives you the option of completely removing this circuitry if desired. The effects loop level selector ensures compatibility with rack processors or floor pedals (stomp boxes).



# 1959SLP & 1987X

## 1959SLP & 1987X Front Panel



### 1. Power Switch

On / Off Switch for mains power to the amplifier.

Please ensure the amplifier is switched off and unplugged from the mains electricity supply before being 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 (item 1) first. This allows the application of the voltage required to heat the valves to their correct operating temperature. After about 2 minutes, when the valves are up to the correct temperature, the Standby Switch can be engaged. Upon doing this the H.T. (High Tension) which is the high voltage required by the output valves to pass signal (and hence produce sound) is applied.

To prolong valve life, the Standby Switch alone should be used to turn the amplifier on and off during breaks in a performance. Also, upon full power down, always disengage the Standby Switch prior to the main Power Switch (item 1).

### 3. Indicator

The Indicator will be lit when your amplifier is on and will not be lit when the amplifier is switched off.

### 4. Presence Control

Adds higher frequencies to the guitar tone, creating crispness and bite. Turning this up will make the sound more cutting and 'present'.

### 5. Bass Control

Controls the amount of low frequencies or bottom end in your tone.

### 6. Middle Control

Dictates the middle register of the amplifier. Turning this up will make your guitar sound fatter. Conversely reducing the amount of middle in your tone will result in a sharper and thinner guitar sound for a more 'scooped' tone.

### 7. Treble Control

Controls the high frequencies of the guitar tone, making your guitar sound brighter when increased.

(Note: The tone network is highly interactive and altering one control can change the shape of the sound in relation to the other tone controls. Experimentation is the best way to achieve your desired sounds.)

### 8. High Treble Loudness 1

Controls the overall output level of Channel 1. Note: This channel is voiced for a higher treble response than Channel 2.

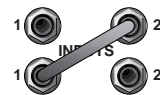
### 9. Normal Loudness 2

Controls the overall output level of Channel 2. Note: Channel 2 is voiced for normal response.

### 10. Input Jack

Connects the guitar to Channel 1.

Note: Though the first input of the first channel is the input that most guitarists use, don't be afraid to experiment. Some guitar players prefer to mix the two channels together by connecting a short, screened patch lead between the second input of Channel 1 and the first input of Channel 2. If you then plug your guitar into the first input of Channel 1 (item 10), you can mix the different tonal characters of each channel for greater flexibility. (See diagram).



### 11. Input Jack

Connects the guitar to the lower sensitivity input on Channel 1.

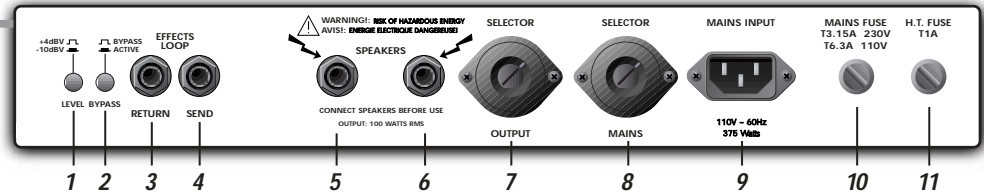
### 12. Input Jack

Connects the guitar to Channel 2.

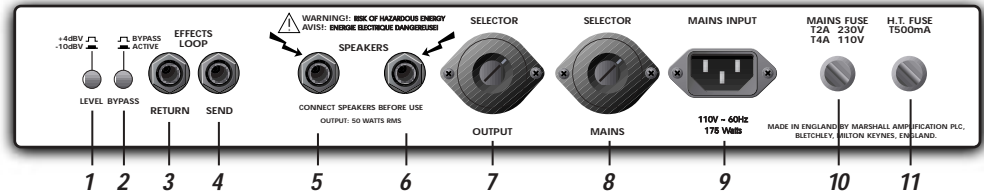
### 13. Input Jack

Connects the guitar to the lower sensitivity input on Channel 2.

## 1959SLP Rear Panel



## 1987X Rear Panel



### 1. Level

Provides two different loop levels to suit the type of effects connected to the series effects loop. The higher level (+4dBV) suits rack processors and the lower level (-10dBV) suits floor pedals.

### 2. Bypass

This switch completely bypasses the circuitry involved in the effects loop to maintain absolute tonal integrity.

### 3/4. Effects Loop

To increase the flexibility of your amplifier further you may choose to add external effects. The Effects Loop allows direct connection of either floor pedals or rack processors, with the level control (item 1) providing the correct operating level.

Usually effects involving distortion or Wah Wah would not go through the loop, but between the guitar and amp input. Time or modulation based effects such as Chorus, Delay and Reverb are best suited to the loop.

The signal is sent out from the amplifier to the input of your effects processor/pedal from socket 4 (Effects Send) then from the output of the processor/pedal is returned into the amp via socket 3 (Effects Return).

### 5/6. Loudspeaker Outputs

These are for connection to an external load, i.e. speaker cabinet(s). (See item 7).

Please refer to Important Safety Instructions, page 2.

### 7. Output Selector

Matches the amplifier's output to the load impedance.

With all-valve amplifiers it is imperative that the amp is connected to a load whilst in operation and that the impedance selected on the amplifier matches the total impedance of the speaker cabinet(s) being used. For example, if the amp is running into a single 16 Ohm cab, the amp should accordingly be set to 16 Ohms.

If running into two 16 Ohm cabs, the amp should be set to 8 Ohms. If running into two 8 Ohm cabs, the amp should be set to 4 Ohms.

Failure to comply with these points will result in damage to the amplifier.

Your amp should be completely powered down before the selector is turned.

### 8. Mains Selector

Matches the amplifier mains transformer voltage to the incoming mains voltage. Ensure that the rotary Mains Selector is set to the correct mains voltage applicable to the country where used. If you do not know the mains input voltage contact your authorised Marshall dealer.

Your amp should be completely powered down before the selector is turned. Adjustment from 230/220V to 110V or vice versa will require the mains fuse to be changed to the corresponding value as detailed on the rear panel.

### 9. 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 shown 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 person. Your Marshall dealer will help in this respect.

### 10. Mains Fuse

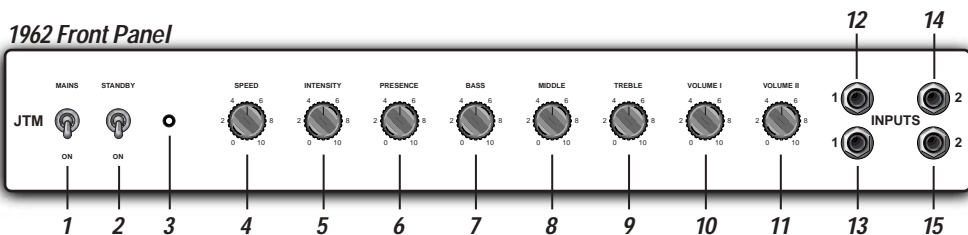
The correct value of mains fuse is specified on the rear panel of the amplifier. Please refer to Important Safety Instructions, page 2.

### 11. H.T. Fuse

The correct value of H.T. fuse is specified on the rear panel of the amplifier. Please refer to Important Safety Instructions, page 2.

# 1962 (Bluesbreaker)

1962 Front Panel



## 1. Power Switch

On / Off Switch for mains power to the amplifier.

Please ensure the amplifier is switched off and unplugged from the mains electricity supply before being 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 (item 1) first. This allows the application of the voltage required to heat the valves to their correct operating temperature. After about 2 minutes, when the valves are up to the correct temperature, the Standby Switch can be engaged. Upon doing this the H.T. (High Tension) which is the high voltage required by the output valves to pass signal (and hence produce sound) is applied.

To prolong valve life, the Standby Switch alone should be used to turn the amplifier on and off during breaks in a performance. Also, upon full power down, always disengage the Standby Switch prior to the main Power Switch (item 1).

## 3. Indicator

The Indicator will be lit when your amplifier is on and will not be lit when the amplifier is switched off.

## 4. Speed Control

Controls the speed of oscillation when using the tremelo effect.

## 5. Intensity Control

Controls the intensity of oscillation (i.e. the effect depth) when using the tremelo effect.

Note: The tremelo effect will only work when playing through Channel 2 of the Bluesbreaker combo.

## 6. Presence Control

Adds higher frequencies to the guitar tone, creating crispness and bite. Turning this up will make the sound more cutting and 'present'.

## 7. Bass Control

Controls the amount of low frequencies or bottom end in your tone.

## 8. Middle Control

Dictates the middle register of the amplifier. Turning this up will make your guitar sound fatter. Conversely reducing the amount of middle in your tone will result in a sharper and thinner guitar sound for a more 'scooped' tone.

## 9. Treble Control

Controls the high frequencies of the guitar tone, making your guitar sound brighter when increased.

(Note: The tone network is highly interactive and altering one control can change the shape of the sound in relation to the other tone controls. Experimentation is the best way to achieve your desired sounds.)

## 10. Volume I

Controls the overall output level of Channel 1. Note: This channel is voiced for a higher treble response than Channel 2.

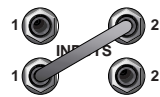
## 11. Volume II

Controls the overall output level of Channel 2. Note: Channel 2 is voiced for normal response.

## 12. Input Jack

Connects the guitar to Channel 1.

Note: Though the first input of the first channel is the input that most guitarists use, don't be afraid to experiment. Some guitar players prefer to mix the two channels together by connecting a short, screened patch lead between the second input of Channel 1 and the first input of Channel 2. If you then plug your guitar into the first input of Channel 1 (item 12), you can mix the different tonal characters of each channel for greater flexibility. (See diagram).



## 13. Input Jack

Connects the guitar to the lower sensitivity input on Channel 1.

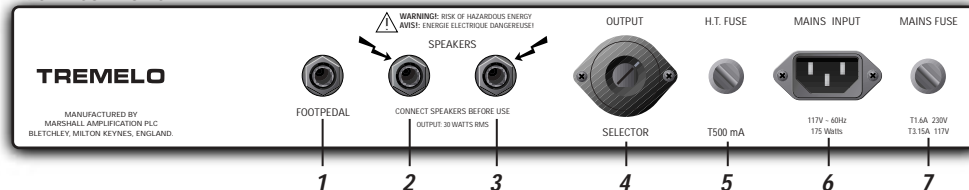
## 14. Input Jack

Connects the guitar to Channel 2.

## 15. Input Jack

Connects the guitar to the lower sensitivity input on Channel 2.

1962 Rear Panel



## 1. Footpedal Jack

For connection of the supplied footswitch to allow tremelo to be switched on and off.

Note: The tremelo effect will only work when playing through Channel 2.

## 2/3. Loudspeaker Outputs

These are for connection to either the internal speakers and/or an external load, i.e. speaker extension cabinet(s). (See item 4).

## 4. Output Selector

Matches the amplifier's output to the load impedance.

With all-valve amplifiers it is imperative that the amplifier is connected to a load whilst in operation and that the impedance selected on the amplifier matches the total impedance of the internal speakers and/or extension speaker cabinets.

The two internal speakers are 16 Ohms each. These are wired in parallel giving an overall impedance of 8 Ohms, therefore the output selector should be set to 8 Ohms.

If an additional 8 Ohm extension speaker cabinet is used in conjunction with the internal speakers the output selector should be set to 4 Ohms.

Note: No additional extension speaker cabinet with an impedance lower than 8 Ohms should be used in conjunction with the internal speakers.

Failure to comply with these points will result in damage to the amplifier.

Your amp should be completely powered down before the selector is turned.

## 5. H.T. Fuse

The correct value of H.T. fuse is specified on the rear panel of the amplifier. Please refer to Important Safety Instructions, page 2.

## 6. Mains Input

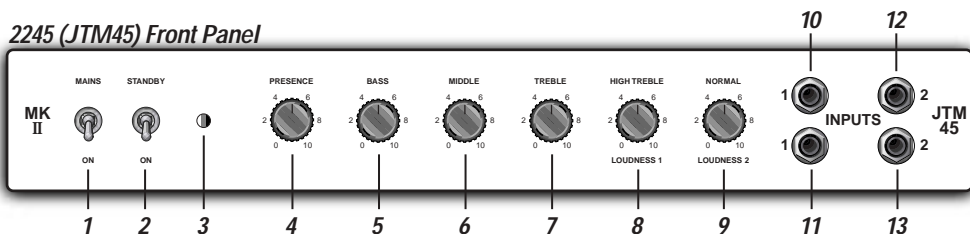
Your amp is provided with a detachable mains (power) lead which is connected here. The specific mains input voltage rating that your amplifier has been built for is shown on the back panel. Before connecting for the first time, please ensure that your amplifier is compatible with your electricity supply.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

## 7. Mains Fuse

The correct value of mains fuse is specified on the rear panel of the amplifier. Please refer to Important Safety Instructions, page 2.

# 2245 (JTM45)

## 2245 (JTM45) Front Panel



### 1. Power Switch

On / Off Switch for mains power to the amplifier.

Please ensure the amplifier is switched off and unplugged from the mains electricity supply before being 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 (item 1) first. This allows the application of the voltage required to heat the valves to their correct operating temperature. After about 2 minutes, when the valves are up to the correct temperature, the Standby Switch can be engaged. Upon doing this the H.T. (High Tension) which is the high voltage required by the output valves to pass signal (and hence produce sound) is applied.

To prolong valve life, the Standby Switch alone should be used to turn the amplifier on and off during breaks in a performance. Also, upon full power down always disengage the Standby Switch prior to the main Power Switch (item 1).

### 3. Indicator

The Indicator will be lit when your amplifier is on and will not be lit when the amplifier is switched off.

### 4. Presence Control

Adds higher frequencies to the guitar tone, creating crispness and bite. Turning this up will make the sound more cutting and 'present'.

### 5. Bass Control

Controls the amount of low frequencies or bottom end in your tone.

### 6. Middle Control

Dictates the middle register of the amplifier. Turning this up will make your guitar sound fatter. Conversely reducing the amount of middle in your tone will result in a sharper and thinner guitar sound for a more 'scooped' tone.

### 7. Treble Control

Controls the high frequencies of the guitar tone, making your guitar sound brighter when increased.

(Note: The tone network is highly interactive and altering one control can change the shape of the sound in relation to the other tone controls. Experimentation is the best way to achieve your desired sounds.)

### 8. High Treble Loudness 1

Controls the overall output level of Channel 1. Note: This channel is voiced for a higher treble response than Channel 2.

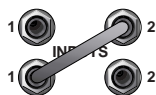
### 9. Normal Loudness 2

Controls the overall output level of Channel 2. Note: Channel 2 is voiced for normal response.

### 10. Input Jack

Connects the guitar to Channel 1.

Note: Though the first input of the first channel is the input that most guitarists use, don't be afraid to experiment. Some guitar players prefer to mix the two channels together by connecting a short, screened patch lead between the second input of Channel 1 and the first input of Channel 2. If you then plug your guitar into the first input of Channel 1 (item 10), you can mix the different tonal characters of each channel for greater flexibility. (See diagram).



### 11. Input Jack

Connects the guitar to the lower sensitivity input on Channel 1.

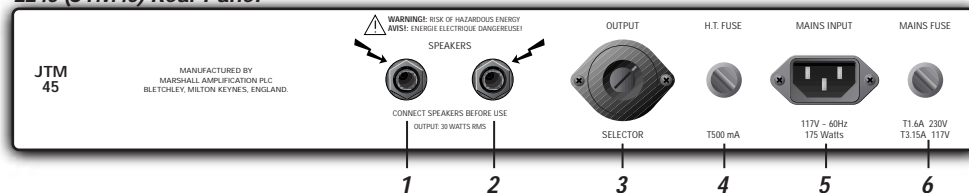
### 12. Input Jack

Connects the guitar to Channel 2.

### 13. Input Jack

Connects the guitar to the lower sensitivity input on Channel 2.

## 2245 (JTM45) Rear Panel



### 1/2. Loudspeaker Outputs

These are for connection to an external load, i.e. speaker cabinet(s). (See item 3).

Please refer to Important Safety Instructions, page 2.

### 3. Output Selector

Matches the amplifier's output to the load impedance.

With all-valve amplifiers it is imperative that the amp is connected to a load whilst in operation and that the impedance selected on the amp matches the total impedance of the speaker cabinet(s) being used. For example, if the amp is running into a single 16 Ohm cab, the amp should accordingly be set to 16 Ohms. If running into two 16 Ohm cabs, the amp should be set to 8 Ohms. If running into two 8 Ohm cabs, the amp should be set to 4 Ohms.

Failure to comply with these points will result in damage to the amplifier.

Your amp should be completely powered down before the selector is turned.

### 4. H.T. Fuse

The correct value of H.T. fuse is specified on the rear panel of the amplifier. Please refer to Important Safety Instructions, page 2.

### 5. 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 shown 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 person. Your Marshall dealer will help in this respect.

### 6. Mains Fuse

The correct value of mains fuse is specified on the rear panel of the amplifier. Please refer to Important Safety Instructions, page 2.

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