

# BANDIT

## OPERATING

### GUIDE



**WARNING:**  
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HAZARD, DO NOT EXPOSE THIS APPLIANCE  
TO RAIN OR MOISTURE.

#### GENERAL DESCRIPTION

Through our Research & Development programs, we have recently made tremendous strides in solid-state design and Peavey's new Bandit™ introduces totally new innovations as well as the experience gained over the past fifteen years. Much has been done so far, from single units to large stacks and now back to smaller amps again. Many musicians today are desperately seeking a good solid amp. The new Peavey Bandit™ is quite a departure from previous solid-state amps and represents what we feel is a dramatic increase in performance over units previously available. This versatile new amplifier features totally new circuitry throughout. Careful attention has been paid to every subtle factor influencing tonal texture, overload dynamics, sustaining characteristics and interaction of the preamp, power amp stage/loudspeaker combination. The thousands of hours we have spent giving this attention to the many and various ingredients and "seemingly insignificant" details makes the difference between a superlative and exceptional amplifier and one that is merely good.

The Bandit™ incorporates the features needed to reproduce the complex tonalities and dynamics necessary for today's guitarists. Our intensive Research and Development program has recently yielded several significant and, we feel, pivotal breakthroughs in amplification of the electric guitar. For many years, both guitarists and instrument amp manufacturers have diligently sought to reproduce the warm, "saturating" characteristic of vacuum tubes with solid-state equipment. Our innovative new Bandit™ features a new effect that we call "SATURATION™," which produces the kind of gain compression/expansion that has previously been obtainable only with a select few extremely high gain, relatively powerful tube-type amps. In the past, amp designers have attempted to reproduce the much sought after characteristic of vacuum tubes by using limit effect transistors, MOS FETs, interstage transformers, series gain stages, etc. The results were usually less than ideal but did not accomplish the goal. We feel our new SATURATION™ circuit gives the necessary dynamic characteristics, harmonic texture, and compression/expansion so eagerly sought after by contemporary musicians.

To complement the Bandit's™ sophisticated circuitry, we have included the latest generation three-band passive tone network and further enhanced the equalization with active presence circuitry capable of yielding a substantial boost or cut. This unique presence equalization is located at the proper point in the circuitry to allow incremental control over the extreme highs..... even when playing in the distortion mode.

The combination of the input dynamics, "SATURATION™" effect, and the extremely effective equalization circuitry enables the Bandit™ to quite literally simulate almost any guitar sound available from any amp, old or new. The Bandit™ also features a second normal channel that is footswitch selectable and incorporates our unique AUTOMIX™ switching circuitry now being copied by so many of Peavey's competitors.

In addition to the above, a full range reverb has been included utilizing a current source drive circuit for optimized damping and maximum performance from the reverb delay line. The rugged 50 watt power amplifier features ideal damping and bandwidth characteristics. This new electronic chassis is complemented by a newly designed loudspeaker whose characteristics have been carefully matched to complement the frequency response, power output and damping factor of the Bandit's™ power amp. The ruggedly constructed 14" cabinet is covered with a rugged 24 oz. steel which has proven to be unmatched for readability and durability.

#### FRONT PANEL

##### INPUTS (A) (B)

The new Bandit™ has been provided with two input jacks, each having different sensitivities and a unique arrangement allowing the gain of both jacks to be equalized when instruments are plugged into both jacks. The high-gain jack (A) is the input normally used and is considerably more sensitive to input impedance than the low gain jack (B). This low gain jack has been included to allow extension of the input dynamic range. If the output signal from your instrument is prematurely overloading (distorting) the high-gain input, then the low gain input (-8 dB) should be used.

##### GAIN BLOCK™

The Bandit™ has been designed utilizing our new "GAIN BLOCK™" signal processing front end. The provision of three interacting controls allows total control of the amp's gain structure (dynamics), harmonic content, overload texture, and output level. Each of the three control functions must be understood, and adequate experimentation time must be spent in order to fully utilize the potential of this unique and innovative new amp.

##### PRE-GAIN/FULL BRIGHT CONTROL (C)

Our lead channel pre gain control is similar to a conventional volume control in that it is the first level setting device in the system. Our input preamp circuitry utilizes variable negative feedback with the pre-gain control as part of the active circuit. Utilization of this type circuitry enables an optimum combination of input dynamic range, input impedance and low noise operation for any particular gain setting. Operation should proceed in this manner since this action is conventional even though the associated circuitry is quite different from other solid-state circuits. Please be aware that this control exhibits the professional logarithmic (audio) taper having approximately one-fourth of the gain achieved at the 12:00 o'clock position with the balance being obtained as the control is rotated clockwise. Many manufacturers utilize "linear" action controls that concentrate almost all of the gain in the first one-third of the control rotation. While this "linear operation" is "initially impressive," it should be noted that having all the gain "up-front" in the first one-third turn is misleading and significantly reduces the amount of control latitude available.

The pre gain control features an integral put switch giving a boost to the high frequencies of approximately 4dB. This put switch enables significant "brilliance" to be added when desired. Experience has proven that added brilliance tends to detract somewhat from the smooth overload characteristics when playing in the distortion mode.

##### "SATURATION™" CONTROL (D)

The SATURATION™ control is the element for setting the operating point for our new and unique "SATURATION™" circuitry. Because the guitar amp is a very vital part of the sound of the electric guitar, we have devoted many years toward achieving the proper "sound" and gain/overload dynamics sought for by guitarists. Until now, amps utilizing vacuum tubes (valves) have been considered by many players to be superior to most solid-state units. Today, Peavey is the only major manufacturer of both tube type and solid-state amps, giving us a unique opportunity to study and analyze the various characteristics of each type.

# Peavey Bandit Amp Owners Manual

**Haynes Publishing, Pete Shoemark**

A red circular graphic with a gradient, appearing as a partial circle or a stylized arrow pointing to the right, located to the right of the text 'Haynes Publishing, Pete Shoemark'.

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**JPB24-User Manual** Joseph Befumo,2017-06-16 User Maintenance manual for JPB 24 guitar amplifier PC - AMP User Manual ,1994 **Manual for Operational Amplifier Users** John D. Lenk,1988 **The Complete Guide to Guitar and Amp Maintenance** Ritchie Fliegler,1994 Book From the author of Amps comes an essential survival guide for every guitar player and amp owner Packed with concise clearly written tips on troubleshooting and repairs this guide teaches the secrets of maintenance and fixing it yourself with straightforward step by step instructions using simple affordable readily available tools The book focuses on the most commonly performed procedures and contains over 150 photos and insider information from technicians engineers and roadies *Electric Guitar Owner's Manual* Will Martin,1985-02 DJP Side-cars ,196? Frontman 10G Fender Musical Instruments,2007 Inside Tube Amps Dan Torres,1998 **Portatone PSR-9000** Yamaha,2000 A user manual for the portatone PSR 9000 **The Stratocaster Manual** Terry Burrows,2015-09-30 This is the ultimate owner s manual for the world s most popular guitar This is a step by step heavily illustrated guide to everything about the legendary Fender electric guitar the Stratocaster It shows owners and dreamers the basics of selecting and buying Strats maintenance and repairs such as tuning setting intonation tremolo alignment fret repairs and bridge and nut adjustments electrical troubleshooting spur of the moment stage side fixes and some basic performance enhancements such as adding hot rod Fender and aftermarket pickups locking tremolo nuts and more Let world renowned guitar expert Terry Burrows be your guide to this awesome instrument Gorgeous shots of Fender guitars and guitar parts and images of well known musicians playing Stratocasters make this a book no fan will want to miss

**Portatone PSR-340** Yamaha,1999 Owner s manual for the Portatone PSR 340 **The GT 1600 owner's manual** ,1989

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