



1992LEM
Signature Series
Super Bass 100W Head

Owners Manual



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From Jim Marshall

Congratulations on your purchase of the 1992LEM Super Bass Head. There have been many guitarists who have loyally used Marshall amplifiers throughout their careers, none more so than my good friend and rock 'n' roll institution Lemmy Kilmister. As my way of saying thank you for years of un-wavering support it's my pleasure to put his name next to mine on his very own Signature Series amplifier.

This 100W all-valve amplifier has been based on Lemmy's most favoured head out of his extensive 1992 Super Bass collection, an amp he affectionately named Murder One. Made in 1976 it was this amplifier that had been at the core of Lemmy's sound both in the studio and out on the road for over 30 years, until that is we presented him with the first 1992LEM prototypes. My R&D engineers have worked closely with Lemmy in the development of this, our first Signature Series bass amplifier, to ensure precise recreation of Murder One's tone and feel.

As frontman of the legendary hard rock band Motörhead, Lemmy has toured the world performing to thousands of fans every night and always with his reliable backline of Marshall amplifiers and huge custom built speaker cabinets, a truly awe inspiring sight to behold. The 1992LEM prototypes were put through their paces during Motörhead's 2007 world tour and proved just as dependable as the ever faithful Murder One (which is now enjoying a well earned retirement). Knowing the 1992LEM could stand up to the most rigorous of challenges it makes me immensely proud that the quality of tone, build and reliability are still at the heart of our amplifiers.

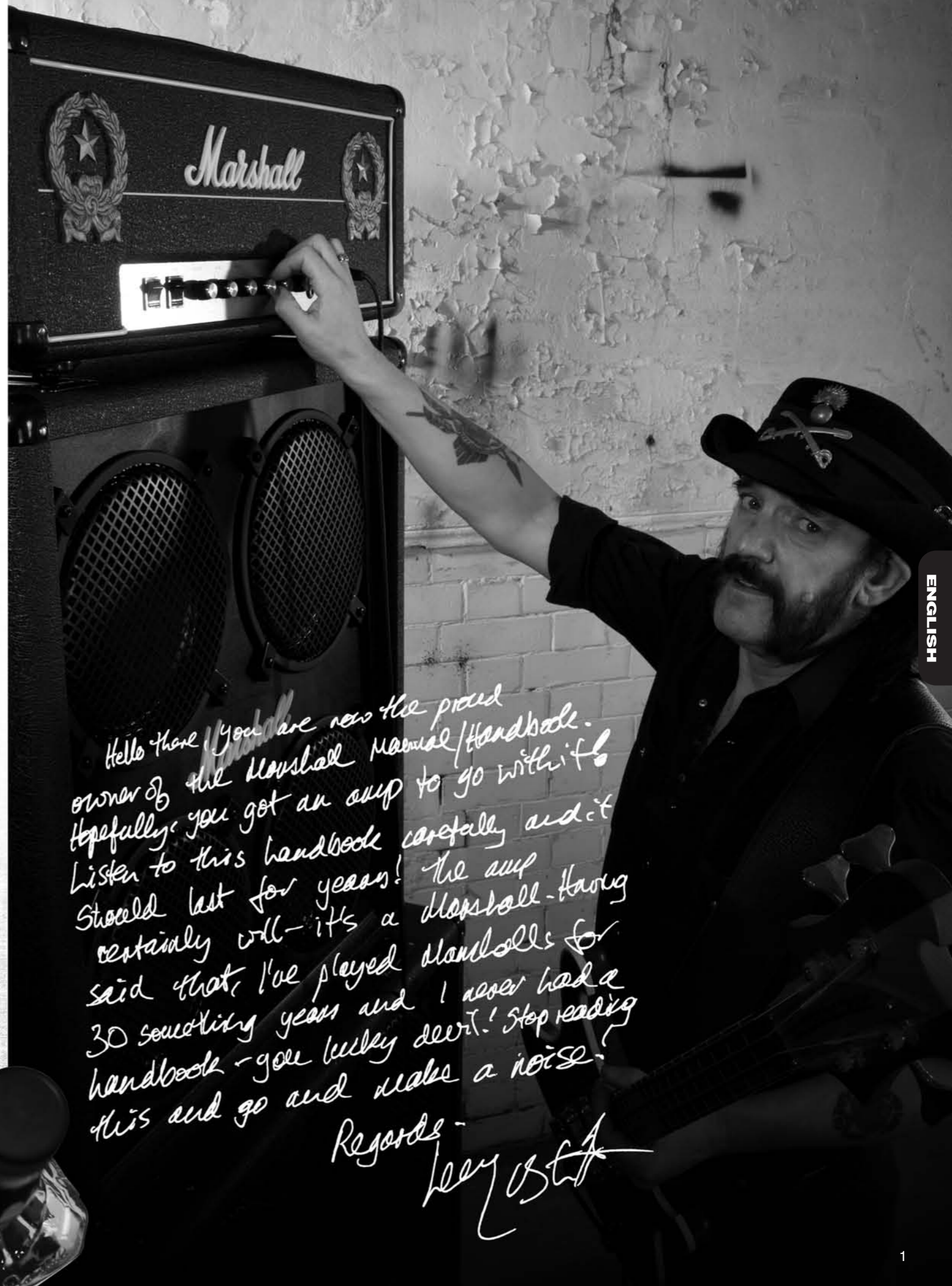
I have met with Lemmy many times over the years and it was good to catch up again during this particular project. It's always a privilege to spend time with someone who is as passionate about music and tone as I am, particularly when they have found that tone in a Marshall amplifier. You can read Lemmy's thoughts on the 1992LEM and discover the story behind our long association together over the next few pages of this handbook.

I sincerely hope that this Limited Edition landmark in Marshall's history will provide you with countless hours of playing pleasure. I would like to wish you every success with your new amplifier and welcome you to the ever increasing Marshall family.

Yours Sincerely

Dr. Jim Marshall OBE

Dr. Jim Marshall OBE



Hello there, you are now the proud owner of the Marshall Manual/Handbook. Hopefully, you got an amp to go with it! Listen to this handbook carefully and it should last for years! The amp certainly will - it's a Marshall - having said that, I've played Marshalls for 30 something years and I never had a handbook - gone lucky dev! Stop reading this and go and make a noise!

*Regards -
Lemmy OBE*

Hard, Fast and very Loud: The Lemmy and Marshall Story

Not many can claim the 'Living Legend' status but Motörhead frontman Lemmy Kilmister is most certainly deserving of the title. He also happens to be one of Marshall's most ardent fans, recently quoting:- "If it has Marshall written on it you can buy it without even a test drive, they're that good."

To honour this unique partnership that stretches back over three decades, the team at Marshall has created this new Signature Series amplifier that takes its inspiration from Lemmy's very own modified 1992 100W Super Bass unit – Murder One. The result is an amp that delivers sublime tone combined with sheer volume and crushing power, all wrapped up in a rugged oversized cab. The 1992LEM is no mere re-issue, this is a celebration of an iconic amplifier and its masterful owner, this is Murder One MKII. To fully understand the significance of this particular 1992 model we have to delve into the mists of time and revisit the history of Lemmy, Motörhead and Murder One itself.

We Are Motörhead!

Formerly a roadie for the late, great Jimi Hendrix and rhythm guitarist in numerous bands in the late '60s, Lemmy's first notable bass pummeling antics were with psychedelic space rockers Hawkwind. Although not the regular lead singer Lemmy gave his vocal chords a stretch on the 1972 track Silver Machine, which remains the band's biggest hit. During his time with Hawkwind Lemmy developed his own distinctive bass playing style, possibly gleaned from his rhythm guitar days, preferring to use power chords rather than the single note technique favoured by most. But as the man himself professed:- "All the technique in the world don't mean sh*t if it don't sound right." You've been told! After being fired from the band over a "misdemeanour" on the Canadian border in 1975, Lemmy formed one of Rock 'n' Roll's most musically prolific and uncompromising outfits – Motörhead. After some initial line up changes it was the combination of "Fast" Eddie Clarke on guitar, Phil "Philthy Animal" Taylor on the skins and Lemmy on bass and vocal duties that defined the Motörhead sound in the late '70s. Their most recognisable hit of course, is the iconic 1980 single Ace of Spades which has been the prerequisite track for every rock compilation since. Brutally fast, refreshingly uncomplicated and ear splittingly loud speed metal is what this power trio produced and rock fans the world over have loved Motörhead for it for over 30 years.

Guitarists and drummers may have come and gone, then come back and gone again throughout the '80s and early '90s, but the current line up of Phil Campbell (Guitar) and Mikkey Dee (Drums) has remained unchanged since 1995. The common thread binding the many guises of Motörhead together through the decades, apart from Lemmy himself, has been the raw, un-remitting wall of explosive sound that batters you about the head on every album and at every show. Never ones to follow big haired trends or jump on Nu-Metal band wagons, the Motörhead sound has remained as constant as Lemmy's pounding bass lines, microphones that point south and his love affair with 1992 Super Bass amps.

The amp that would eventually become Murder One was bought by Lemmy virtually brand new and had been finished in red vinyl. Made in 1976, just a year after Motörhead started down the road to rock infamy, this 'modded' 1992 model has featured on nearly all of the subsequent brain rattling studio and live albums. For more than 30 years it was one of the hardest worked amps in the business, due to the relentless pace of life on the road sandwiched between stints in the recording studio.

During Murder One's tenure as Lemmy's first choice thunder box the original red covering was given a lick of jet black paint and the face further customised with two unique emblems. Created from five-pointed Russian military stars inside ornate golden wreaths, these improvised crests stood proudly either side of the Murder One nameplate which in turn had been created from reflective traffic lettering.

Where did this custom of naming his amps come from though? Well according to his bass tech Tim Butcher "... [it] just comes from Lemmy's active mind, a blade and too much time on his hands. ..." Lemmy has also had at his disposal: Marsha, No Remorse and Killer among countless other Super Bass variants over the years which have all formed part of the imposing backdrop to many a Motörhead show. Lemmy's Marshall amps have become such an indelible part of Motörhead folklore that there were reports after a riotous gig in Argentina, where the crowd tore through the stage and destroyed most of the band's equipment, that Murder One was being held to ransom! Thankfully, the truth is that most of Lemmy's rig, including his custom 4x12" and monstrous 4x15" Marshall Cabs, was safely pulled off stage moments before the over-zealous fans could get their sweaty, air punching hands on it. Sadly though, three plectrums and a microphone stand didn't make it!

Motörhead

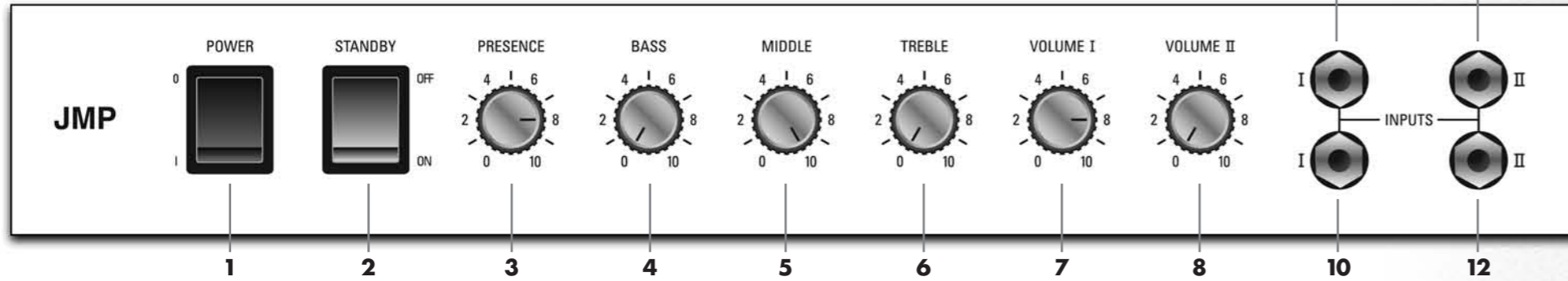


So Murder One survived to thump ear drums another day, which was good news for the Marshall team when Jim Marshall instructed them to produce a Signature Series bass amp honouring both his good friend and the most famous of his 1992 Super Bass horde. Placed in their more than capable hands, Murder One went under the 'engineer's knife' to see what made it tick so vigorously. Voltages were measured, transformers examined and circuitry scrutinised to establish the winning formula that has made this particular model such a formidable piece of kit. The outcome is the intimidating, uncompromising and brutish all-valve bass amp that you are no-doubt drooling over this very second.

Prior to their release, prototype 1992LEMs had been cutting their teeth with Lemmy, Phil and Mikkey on their 2007/08 world tour, a fiercely tough proving ground for any amp. It suffices to say that they sailed through the road test and proved themselves more than worthy successors to the mighty Murder One, which is now enjoying a well earned rest. No such retirement is planned for Lemmy though, as one of the last original metal maniacs there seems to be no end to his un-yielding stamina to write and perform Motörhead's own unique brand of head banging Rock 'n' Roll. Armed with his new Signature Series Super Bass amps, that will no-doubt be christened before too long (any suggestions to www.imotorhead.com by the way), we are certain of many more years of the mind blowing tone and bone crushing volume that has come to epitomise the Lemmy and Marshall partnership since the '70s. Long may it continue.

Finally, Marshall would like to thank Eddie, Roger, Tim, Abbe, Dan and the rest of the Motörhead road crew for their un-wavering help and support throughout this incredible project. Special thanks also to Phil and Mikkey for their continuing efforts to destroy the hearing of Motörhead fans the world over and thanks, of course, to the 'greatest living Englishman' himself – Lemmy. He may have belted out:- "They say I'm gonna lose and gambling's for fools, but that's the way I like it baby, I don't want to live forever!" over a thousand times since 1980, but on current form it appears that he just might.

Front panel - Lemmy's preferred settings shown



Rear panel



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.

3. PRESENCE CONTROL

This control operates in the 1992LEM'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.

Note: The following four controls - PRESENCE (item 3), BASS (item 4), MIDDLE (item 5) & TREBLE (item 6) - 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.

Lemmy's preferred settings are shown on the panel above.

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 than Channel II.

8. VOLUME II

This controls the overall output level of Channel II, turning it clockwise increases the volume level. This channel is voiced for a 'normal', flatter response.

NOTE: When connecting to any input socket always use a high quality screened guitar lead.

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 one Lemmy uses.

10. LOW SENSITIVITY INPUT FOR CHANNEL I

This is the 'low sensitivity' guitar input for Channel I. It is 6dB lower in volume than the 'high sensitivity' input and has a darker sound as well due to its significantly lower input impedance.

11. HIGH SENSITIVITY INPUT FOR CHANNEL II

This is the 'high sensitivity' guitar input for Channel II, the so-called 'Normal' channel.

12. LOW SENSITIVITY INPUT FOR CHANNEL II

This is the 'low sensitivity' guitar input for Channel II. It is 6dB lower in volume than the 'high sensitivity' input and has a darker sound as well due to its significantly lower input impedance.

Performance Note: Bridging or 'jumping' the two channels

Because both Channels of the 1992LEM have the same number of gain stages (two) and are therefore in phase with each other, it is possible to bridge them together ('jumping' or 'linking') and use them both at the same time. Doing this enables you to expand upon the amps tonal possibilities by mixing the two channels together. The same principal can also be used to 'daisy-chain' two or more amplifiers together.

The most common way to utilise both channels is to plug your guitar into the top (high sensitivity) input of Channel I and then run a short 'jumper' guitar cable (i.e. a screened cable) from the Channel I's bottom (low sensitivity) input to the top (high sensitivity) input of Channel II. (fig. 1)

The 'reverse' is also possible - namely plugging your guitar into Channel II's top input and then running the 'jumper' cable from Channel II's bottom input to Channel I's top input. This less common approach can yield some interesting tonal variations. (fig. 2)



Fig. 1



Fig. 2

Rear panel features

1. LOUDSPEAKER 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 to these units.

2. OUTPUT IMPEDANCE SELECTOR

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

Your 1992LEM 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 1992LEM 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 1992LEM is being used. If you do not know, consult your authorized Marshall dealer.

Adjusting the selector from 230V to 120V/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 **CE** - 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 1992LEM is 38 amps.

motorhead



Lez
V&A



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Whilst the information contained herein is correct at the time of publication, due to our policy of constant improvement and development, Marshall Amplification plc reserve the right to alter specifications without prior notice.