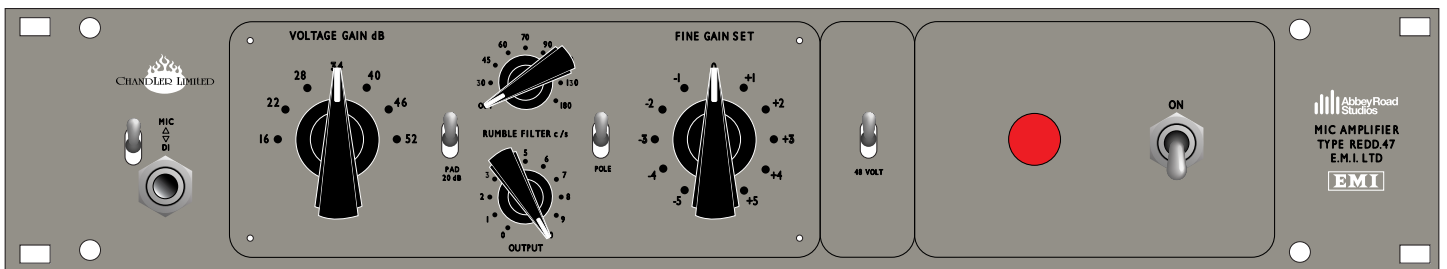


Chandler Limited[®]

REDD.47 Mic Amplifier

User Manual





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User Manual

Thank you for purchasing the Chandler Limited REDD.47 Mic Amplifier, you now own a piece of EMI / Abbey Road Studios official equipment.

The Chandler Limited REDD.47 Mic Amplifier is a recreation of the highly sought after and rare EMI / Abbey Road Studios REDD.47 vacuum tube based line amplifier. The Chandler Limited REDD.47 Mic Amplifier is a mono channel, and incorporates an extended feature set over the original equipment.

Your Chandler Limited REDD.47 Mic Amplifier has been carefully crafted and built by hand at Chandler Limited in Shell Rock IA, U.S.A, using through-hole components for the ultimate analog experience.

At Chandler Limited we are proud of our American made products and we hope you like them!

Please feel free to call our shop anytime for help or questions.

Phone: (319) 885-4200

HISTORY

The EMI / Abbey Road Studios REDD.47 line amplifier was first conceived in 1958 as a replacement plug-in, all purpose line amplifier cassette for the Telefunken/Siemens V72s as used in early REDD mixing consoles.

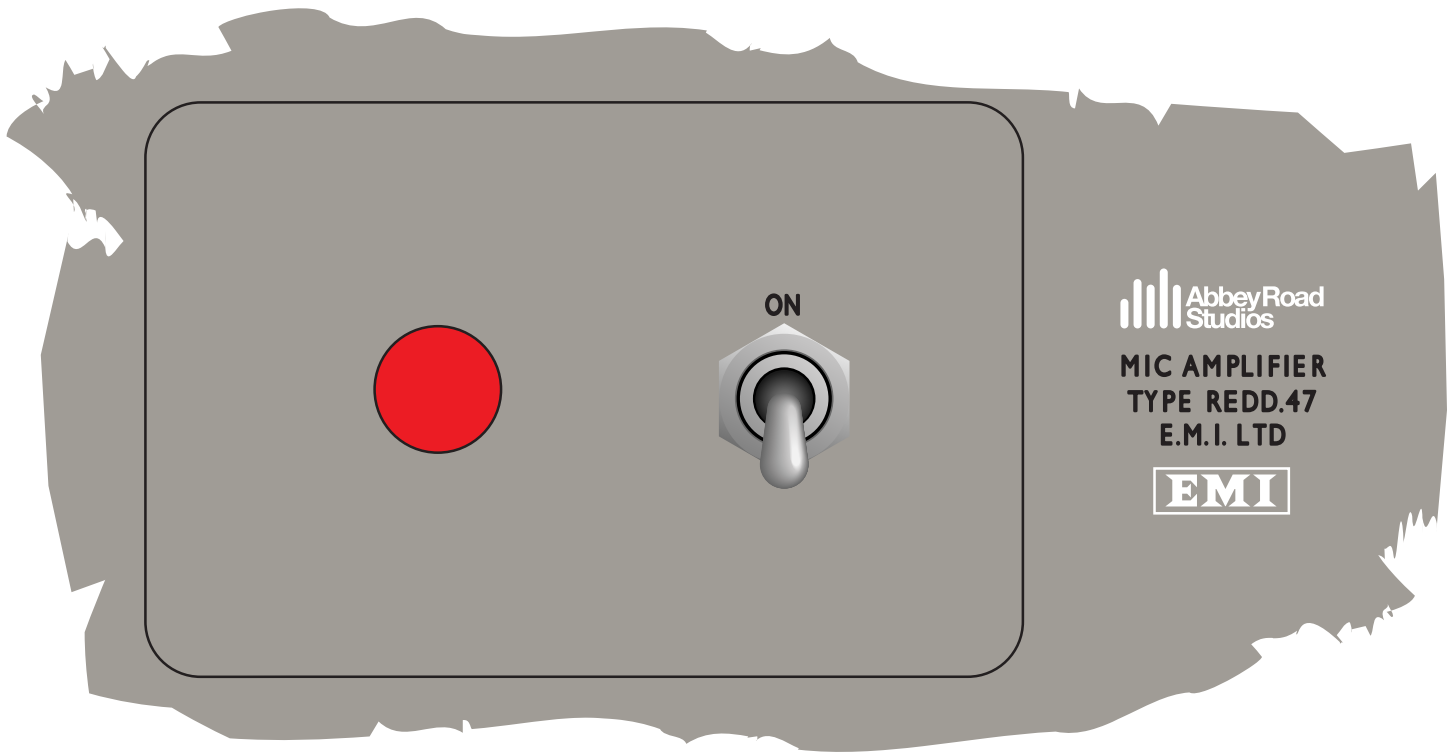
In 1958, EMI and Abbey Road Studios, through their REDD (Recording Engineering Design, and Development) division, set out to design the next generation REDD mixing console, the REDD.51. The REDD.51 would be the last of the valve or vacuum tube-based mixing consoles built by EMI, and the only one to rely on the REDD.47 line amplifier.

The first REDD.51 console of only three built was manufactured in 1959. However, it wouldn't be until 1964 before a REDD.51 console was installed at Abbey Road Studios' Studio Two, home to the Beatles.

The REDD.51 console and its REDD.47 line amplifiers left their unique and exceptional sonic character on Beatles records recorded at Abbey Road Studios' Studio Two during 1964-1968; the majority of the Beatles' catalog.



OFFICIAL
EQUIPMENT



POWER

The REDD.47 Mic Amplifier features an internal power supply. Connection is made using the supplied IEC power cable. Power is preset internally to operate at either 120V or 220V.

CONNECTIVITY

On the rear panel of the REDD.47 Mic Amplifier exists two XLR jacks, one for input, and the other for output.

The XLR input is activated when the MIC/DI switch is set to 'MIC' or the up position.

Output signal will be available from the male XLR jack.

XLR jacks are wired pin 2 hot.

TUBES

The REDD.47 Mic Amplifier relies on two vacuum tubes: EF86, E88CC.



MIC/DI

The MIC/DI switch allows the REDD.47 to function as a mic/line amplifier, or a tube DI. For line level applications, reference the 'PAD' section.

In the 'MIC' position or up, signal is applied via the XLR input at the rear of the unit.

To access DI functionality, set the MIC/DI switch to 'DI' or down, and plug your guitar or bass guitar into the accompanying 1/4" jack. DI access sends your signal directly into the heart of the tube. Using the REDD.47 in DI mode is similar to plugging directly into a VOX AC15.

When using the DI, the output signal will be available from the male XLR jack on the rear of the unit.

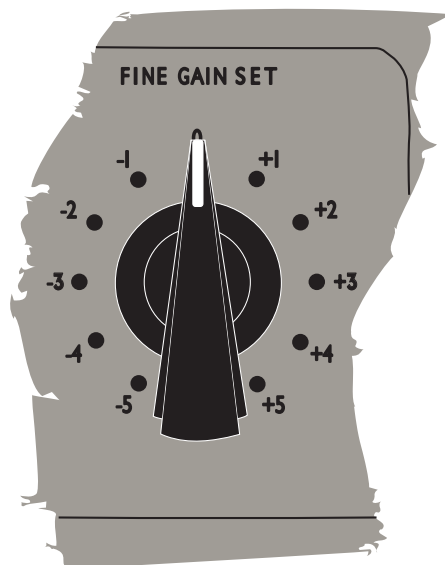
TIP: Start a **REVOLUTION!** One the most iconic if not unique guitar sounds is that of the Beatles song 'Revolution'. John Lennon's guitar sound was created without the use of a guitar amplifier, by plugging directly into the line amplifier, overdriving one REDD.47 in another.

Overdriving the REDD.47 can be achieved in the following ways:

1. Use two REDD.47's in series, overdriving a second unit with gain from the first unit.
 - a. 'Revolution' style – via DI, plug your guitar directly into the first REDD.47, and patch the XLR out from the first unit into a second REDD.47.
2. Using a single REDD.47, plug your guitar or bass directly into a boost pedal (Chandler Limited Little Devil Colored Boost or other into), and from the boost pedal into the 1/4" DI jack.
3. Re-amp a source signal by applying a hot signal from your DAW to the XLR input of the REDD.47.
4. Apply a hot source via microphone to the REDD.47.

VOLTAGE GAIN

The 'VOLTAGE GAIN' control is a stepped input gain switch, preset in 6db increments. The gain range available from this control is expanded to 16-52db from the original REDD.47's 34, 40, and 46db. Use this control to set the desired input gain. An additional +/-5db input gain is available via 'FINE GAIN SET'.

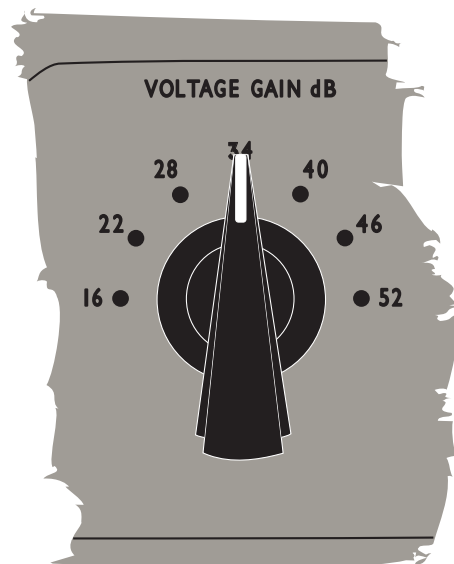


FINE GAIN SET

The 'FINE GAIN SET' control is a stepped switch allowing for fine-tuning of the input gain. The 'FINE GAIN SET' offers an expanded range of +/-5db available in 1db increments over the original REDD.47 line amplifier.

TIP: When gain staging, begin with 'OUTPUT' fully clockwise, 'FINE GAIN SET' at zero, and set the gain first using the 'VOLTAGE GAIN' control. Once the approximate 'VOLTAGE GAIN' or input gain has been acquired, use the 'FINE GAIN SET' control to adjust for optimum level, and color.

NOTE: When 'VOLTAGE GAIN' and 'FINE GAIN SET' are set fully clockwise at the highest settings, the total input gain is 57db.



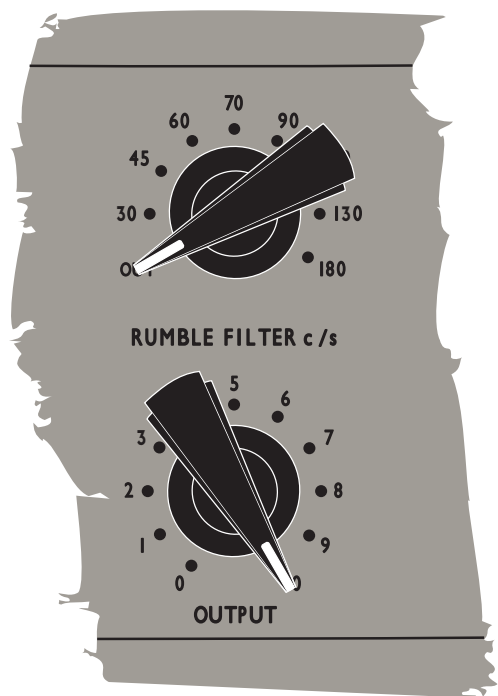
RUMBLE FILTER

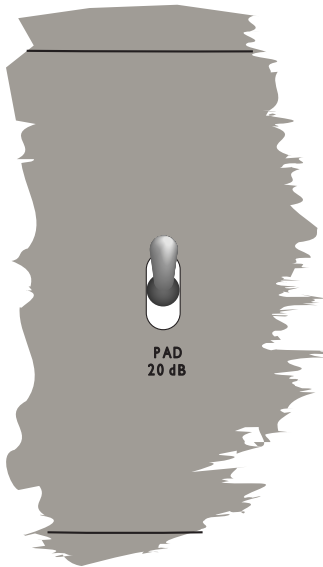
The 'RUMBLE FILTER' control is a low cut mechanism, featuring an expanded eight frequency settings (30, 45, 60, 70, 90, 110, 130, 180hp.. The 'RUMBLE FILTER' may be fully disengaged from the amplifier by setting it to 'OUT'. This feature is useful for removing unwanted low frequency information from the signal.

NOTE: The original 'RUBMLE FILTER' was a filter circuit available via jumper on the REDD.51 console. This 'RUMBLE FILTER' was both unique in circuit design and function, rolling off bass at 30hz. The filter was applied after the line amplifier, and before the fader.

OUTPUT

The 'OUTPUT' control is variable, and acts as a fader would on a console. Use this to control the overall output level of the pre-amplifier to your recording device or DAW. 'OUTPUT' set fully clockwise is considered unity level.





PAD

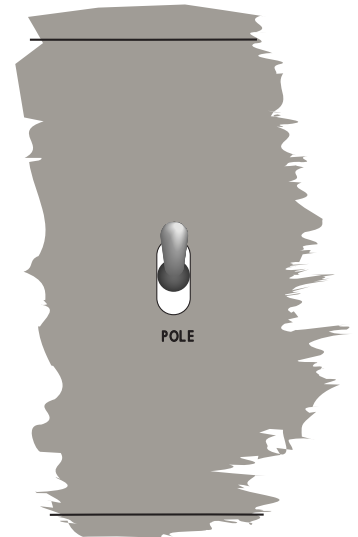
A 20db pad exists to tame hot input sources. To engage the 20db pad, flip the 'PAD' switch to the down position. The 'PAD' is handy for taming hot signals, or using the REDD.47 for in line level sources. Use a pair of REDD.47's on your mix bus!

TIP: Sending line level source material into the REDD.47 is great way to further process your material, adding the rich harmonic texture available from this historic tube amplifier.

To use the REDD.47 at line level, begin with 'VOLTAGE GAIN' at '16', 'FINE GAIN SET' at '0', and engage the 20db 'PAD'. Apply source signal via the XLR input, bring up 'VOLTAGE GAIN' if needed, and adjust the 'FINE GAIN SET' for the desired color.

POLE

The 'POLE' switch reverses the input signal by 180° when in the down position. This feature may be useful when a microphone is not ideally placed, a cable is wired incorrectly, or line level source material is out of phase.



48 VOLT

Some microphones require phantom power. Phantom power is available via use of the '48 VOLT' switch, and is engaged when the switch is set to the down position.

WARNING: Only engage or disengage phantom power with the microphone already connected to the pre-amplifier. Disconnecting a microphone while phantom power is on may cause damage to equipment downstream. Never use phantom power with ribbon microphones

SERVICE

Prior to sending in your gear for repair, please contact our shop at the number listed below. We will assist you in troubleshooting the problem and, if needed, we will issue you an RMA# to send in the gear.

Send repairs to:

Chandler Limited, Inc.

Attention: Repairs

222 S. Cherry St.

Shell Rock, IA 50670

Phone: (319) 885-4200

Email: support@chandlerlimited.com

CE Certification

Chandler Limited declares under its sole responsibility that all products manufactured by them are in compliance with EC directives, 2004/108/EC Electromagnetic Compatibility; 2004/108/EG, Electro-magnetic Compatibility; 2006/95/EC Low Voltage Equipment Safety.

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