WARNING PLEASE READ THE FOLLOWING LIST CAREFULLY

A. ALWAYS fit a good quality mains plug, conforming to the latest B.S.I. standards.
B. ALWAYS wire the plug according to the colour code attached to the mains lead.
C. NEVER, under any circumstances, operate the amplifier without an earth.
D. NEVER attempt to bypass the fuses or fit ones of the incorrect value.
E. NEVER attempt to replace fuses or valves with the amplifier connected to the mains.
F. DO NOT attempt to remove the amplifier chassis, there are no user serviceable parts.
G. ALWAYS have this equipment serviced or repaired by competent qualified personnel.
H. NEVER use an amplifier in damp or wet conditions.
I. DO NOT switch the amplifier on without the loudspeaker connected, and ensure that the impedance selector is correctly matched to the speaker or speakers. (Valve models only.)
J. PLEASE READ this instruction manual carefully before switching on.

ALWAYS ENSURE THAT MARSHALL APPROVED COMPONENTS ARE USED AS REPLACEMENTS

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Marshall

SPLIT CHANNEL AMPLIFIER HANDBOOK

The range consists of the following:

**Amplifiers**
- 2205: 50 watt Split Channel Valve
- 2210: 100 watt Split Channel Valve
- 3210: 100 watt Split Channel Mosfet

**Combos:**
- 4210: 50 watt Split Channel Valve
- 4212: 50 watt Split Channel Valve
- 4211: 100 watt Split Channel Valve
- 5210: 50 watt Split Channel Transistor
- 5212: 50 watt Split Channel Transistor
- 5275: 75 watt Split Channel Transistor
- 5215: 100 watt Split Channel Transistor Combo
- 5213: 100 watt Mosfet Reverb Twin Combo
- 3203: 30 watt Split Channel Hybrid Amplifier Head
- 4203: 30 watt Split Channel Hybrid Combo

---

**Amplifier Cabinet Set-Ups**

<table>
<thead>
<tr>
<th>AMPLIFIER</th>
<th>CABINET</th>
<th>AMP IMP. SETTINGS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1987, 2204, 2205</td>
<td>1936, 1938, 1960A + 1960B</td>
<td>8 ohms, 4 ohms</td>
</tr>
<tr>
<td>3210</td>
<td>195A or 1982A, 195A + 1982A (or 195A + 1982A)</td>
<td>8 ohms</td>
</tr>
<tr>
<td>4210, 4010</td>
<td>1933</td>
<td>8 ohms</td>
</tr>
<tr>
<td>4211, 4212, 4104 &amp; 4103</td>
<td>1936</td>
<td>4 ohms</td>
</tr>
</tbody>
</table>

---

Marshall

Jim Marshall (Products) Limited, Denbigh Road, Bletchley, Milton Keynes MK1 1DQ.
Telephone: Milton Keynes (0908) 75411. Telex: 826483 MARAMP-G.
Congratulations!

I would like to thank you personally for selecting one of our amplifiers.

Our reputation is built on a total commitment to design and engineer the finest amplifiers available in the world. To that end we have spared no effort in providing the very best in materials, and precision workmanship to allow extended years of outstanding performance.

Please be sure to return your registration card, so that we may enter your name in our roster of Marshall users.

Again, thank you sincerely.

Managing Director

Introduction

For the past two decades, one name has been synonymous with the best in rock amplification. Marshall has now become a household name throughout the world as a symbol of precision acoustic engineering to be relied on, not only for superlative sound quality, but for high performance night after night.

Each amplifier chassis is constructed from steel, precision cut, punched bent and seam welded to form a substantial rigid foundation, strong enough to take all the knocks of the road.

All electronic components are selected and tested to outperform their required functions, and the electrical hardware, such as switches, selectors etc., comply to most international safety standards, to ensure the user is safe from the risk of electric shock. The same applies to both the mains and output transformer. They are designed and built to withstand full output for hour upon hour. To complete the electrical specification all valves are selected from the finest grades available.

After testing and adjusting, each chassis is assembled into cabinets made from finest quality birch ply, corner locked and r.f. bonded for immense strength and longevity.

After the black protective P.V.C. covering is bonded and stretched into place, A.B.S. corner protectors and air vents are riveted into position, creating a cabinet manufactured to an equal standard as that of the chassis.

The Marshall 'Split Channel' models offer a wide range of amplifiers, which fulfil all the necessary requirements of the most demanding guitar players. The ability to switch from a clean-rhythm to a distorted lead sound allows the player complete control at all times and also offers the classic Marshall sound at any volume level.

The above features, plus the high standard of Marshall construction, present a formidable range of amplification to cater for almost any style of guitar playing.

*Jim Marshall (Products) Ltd. operate a policy of continuous development and reserve the right to change specifications without prior notice.*

N.B. Please read warning list on outside back cover before operating your new amplifier.
Front Panel Functions 2205, 2210, 4210, 4212, 4211, 5210, 5212

1. Power Switch  Controls total mains power to amplifier.
2. Standby Switch  Controls H.T. supply to amp valves. Allows the filaments to remain heated during breaks. (Not present on 5210 or 5212 transistor combos.)
3. Input Jack  Connects instrument to amplifier.

Normal Channel
4. Volume Control  To set the level of normal or rhythm playing styles.
5. Treble Control  Controls increase or decrease of channels high frequency response.
6. Bass Control  Controls increase or decrease of the channels low frequency response.

Boost Channel
7. Boost Channel L.E.D.  Indicates red when channel is selected via footswitch.
8. Gain Control  Controls the amount of boost drive and degree of overdrive required.
9. Volume Control  Controls the loudness level of the channel.
10. Treble Control  Controls the high frequency content of the channel.
11. Middle Control  Controls the middle register of the channel and, at high levels, will modify the treble and bass.
12. Bass Control  Controls the low frequency content of the channel output.
13. Master Reverb  Controls the depth of the reverb effect in total sound output.
14. Master Volume  Controls the overall output level of the amplifier and loudspeakers.
15. Master Presence  Controls additional boost to the upper frequencies (not included on models 4210 or 5210), of the overall sound. Adds crispness and liveliness.

Rear Panel Functions 2205, 2210, 4210, 4212, 4211

16. H.T. Fuse  Refer to rear label of amp. for correct value. USE CORRECT FUSE ONLY! (Please note, on models 4210 and 2205, this item is reversed with component 17.)
17. Mains Fuse  Refer to rear label of amp. for correct value. USE CORRECT FUSE ONLY! (Please note, on models 4210 and 2205, this item is reversed with component 16.)
18. Mains Input Socket  Connects amplifier to power supply, i.e. 120/240/240v. (Please note, on models 4210 and 2205 the position of this component is at the extreme of the chassis.)
19. Mains Selector  Matches amplifier power transformer to the incoming power voltage, i.e. 120/240v.
20. Output Selector  Matches amplifier output transformer impedance to loudspeaker load impedance, i.e. 4/8/16 ohm. Internal speakers in 1 x 12 combo units are normally 16 ohm, unless otherwise stated on the loudspeaker chassis. On 2 x 12 combos, the internal speakers are 8 ohms.
21,22. Loudspeaker Jacks  Parallel connected jacks for loudspeaker connections. Loudspeaker lead must always be connected. If one or both sockets are used, total impedance must be matched to selector and must not be less than 4 ohm. Please refer to outside back cover for set-up impedances.
23. D.I. or Slave Level  Controls volume of low level output signal.
24. D.I. or Slave Jack  Jack socket carrying low level version of amplifier output. Suitable for connecting to recording and P.A. mixing desks, or into slave amplifying system.
25. Effects Return Socket  Return jack from output of external effects unit.
26. Effects Send Socket  Signal jack to feed the input of external effects unit.
27. Footswitch Jack  Connector for boost/reverb foot pedal.
Operational Functions  Note! Before switching on this unit it must be correctly earthed.

a. Ensure internal or external loudspeakers are connected (21 and/or 22), and properly matched to the amplifier by correct usage of the impedance selector (20). (Valve models only.)
b. Connect footswitch to correct jack socket (27). (32 on transistor models.)
c. Connect external effects units, if desired, to (25 and 26). (30 and 31 on transistor models.)
d. Connect D.I./Slave equipment, if in use (23 and 24).
e. Turn the volume controls to zero.
f. Check that mains settings (19), correspond to mains supply and connect to amplifier at socket. (Valve models only.)
g. Switch power on (11), (and allow valves to heat up to working temperature — on valve models only.)
h. Connect instrument to input jack (3).  
i. Switch standby on (2). (Valve models only.)
j. Turn boost channel off and normal channel on with the footswitch.
k. Set volume controls (4) and (14), to desired levels. For clean sounds, use low normal volume (4), and high master volume settings (14). Set tone required by adjusting normal channel treble (5), and bass (6).
l. Turn boost channel on and normal channel off by depressing footswitch, the red L.E.D. (7), will now light up.
m. Set boost channel volume controls (8) and (9), i.e. for a clean sound use low gain (8), and high volume (9), settings. For overdriven sounds, use high gain (8) and low, medium or high volume settings (9). Adjust boost channel treble (10), middle (11), and bass (12), controls for desired tone, but note that these tone controls become less effective during high overdrive situations.

n. Adjust reverb control (13), for desired depth of effect, using footswitch to control ON/OFF function.

o. To achieve maximum overdrive/sustain, use the boost channel, turn the volume controls (8) and (9), to maximum and control the total output of the combo or the brightness of the sound, using the Master Volume (14).
p. The master presence control (15), may be used to further colour the brightness of the sound.

q. Always ensure that amp is switched off before plugging in headphones.

Specification 5210, 5212

Normal Channel  
- Sensitivity at 1kHz. all controls full.
- 3mV. Max. input signal — 2v. R.M.S.
- Min. overload level — 1.5mV.
- Tone
- 5KHz. 22dB. automatic brightness circuit on volume control.
- 100Hz. 2.5dB. Mid point 400Hz.
- Boost Channel
- Sensitivity at 1kHz. all controls full.
- 3mV. Max. input signal 1v. R.M.S.
- Gain and Channel volumes full — 5mV.
- Treble — 5KHz. 12dB. — Mid full
- Middle — 50Hz. 17dB. — Treble and bass full.
- Bass — 50Hz. 18dB. — Mid down.
- Presence — 3KHz. 6dB. (Model 5212 only.)
- Headphone / Line-out  
- Headphone output approximately 100mW. into 8 ohms. Line-out 700mV at 50 watts
- Effects  
- Level = 120mV. R.M.S. for full output.
- Send / Return  
- Send output impedance — 4.7k ohm.
- Return input impedance — 100k ohm.
- Channel and Reverb Switching  
- Transistor logic L.E.D. indication for boost channel On.
- Reverb
- Remote double footswitched, single pole switching to earth.
- Power Output  
- 50w. R.M.S. into 4 ohm 70 watt high sensitivity loudspeaker. (Model 5210 only.)
- 50w. R.M.S.into 2 x 8 ohm G12-70. Wired parallel for 4 ohm operation. (Model 5212 only.)

Power Supply
- Internally adjustable 120/240v, 40/60Hz. 75VA.
- Internal mains fuse 120v. — T1A. 240v. — T500mA.

Specification 4210, 4211, 4212, 2205, 2210

All values are typical at 1KHz. and all controls maximum unless otherwise stated.

Normal Channel  
- Sensitivity — 3.5mV.
- Maximum clipping level 500mV. Minimum clipping level 6mV.
- Treble swing 10KHz. 35dB. Bass 50Hz. 14dB.
- Turnover frequency 500Hz.
- Boost Channel  
- Sensitivity — 0.12mV.
- Maximum clipping level 500mV. Minimum clipping level 0.4mV.
- Treble swing 5KHz. 28dB. Mid at minimum.
- Middle swing 400Hz. 15dB.
- Bass swing 50Hz. 23dB.
- Master Section  
- Master Volume control operating on both channels but with gain priority to boost channel.
- Master presence +6dB. at 4KHz. Turnover frequency 800Hz.
- Master reverb Hammond type 4 with treble pre-emphasis at low control settings and footswitch muting.
- Channel Selection  
- Footswitch controlled transistor logic switching circuit L.E.D. indication of boost channel selected, channel inhibit circuitry on removal of signal lead.
- Effects  
- Level for rated output — 25mV.
- Send / Return  
- Send output impedance — 10K ohm. Return input impedance 1M ohm.
- D.I. Output  
- Unbalanced output impedance 100 ohm variable between 350mV. and 1.4v. at rated output.
- Power Output  
- (Variable between 4, 8, 16 ohms.)
- With EL34 valves into 8 ohm load.
- 4210 — 60w. RMS for 4% THD.
- 4212, 2205 — 70w. RMS for 4% THD.
- 4211, 2210 — 100w. RMS for 4% THD.
- Less than 1% THD. for 10 watts RMS output.
Front Panel Functions 3210, 5275, 5215

1. Mains Power Switch
ON/OFF for mains power to amplifier.

2. Input Jack Socket
Connects instrument to amplifier.

3. Gain + Pull E.Q. Control
Controls the amount of drive and degree of overdrive required. When control is pulled forward, the Master E.Q. is switched in, to allow greater tonal flexibility. (Pull switch not included on Model 5215.)

4. Boost Channel L.E.D.
Indicates red when boost channel is selected.

5. Volume Control
Controls the volume level of the channel.

6. Tone Control
Controls the amount of bass to treble on boost channel.

7. Footswitch Input
ON/OFF reverb, boost pedal input.

8. Volume Control
Controls level of clean or normal channels.

9. Treble Control
Controls the high frequency content of the channel.

10. Middle Control
Controls the middle register of the channel.

11. Bass Control
Controls the low frequency content of the channel output.

12. Master Reverb Control
Controls the depth of the reverb effect in total sound output.

13. Master Volume Control
Controls the overall output level of the amplifier.

Note: Items 12 & 13 are reversed on Model 5215.

Rear Panel Functions 3210

1. Mains Input
Connects amplifier to power supply.

2. 1 2 Speaker Outputs
For connection to speakers, giving 100w. into 4 ohms.

4. D.I. Level Control
Controls the low level signal output.

5. D.I. Output
Jack socket carrying a low level version of the amplifier output. Suitable for connecting to recording or P.A. mixing desks, or into slave amplifying systems.

6. Effects Return Socket
Return jack from output of external effects unit.

7. Effects Send Socket
Signal jack to feed the input of external effects unit.

Rear Panel Functions 5275, 5215

1. Mains Input
Connects amp to power supply.

2. Extension Speaker Socket
Output for connection to external loudspeaker (8-16 ohms only).

3. Headphone Socket
Stereo output for use with headphones.

4. D.I. Level Control
Controls the volume of low level output signal.

5. D.I. Slave Jack
Jack socket carrying low level version of amplifier output. Suitable for connecting to recording or P.A. mixing desks, or into slave amplifying system.

6. Effects Return Socket
Return jack from output of external effects unit.

7. Effects Send Socket
Signal jack to feed the input of external effects unit.
Use of Front Panel Controls 3210, 5275, 5215

When the footswitch is removed (socket 7), both channels of the amplifier may be used together. This can give a clean sustained sound, or a mixture of clean and distorted sounds by adjustment of the level controls (3, 5, 8 & 13).

When the boost channel is selected, maximum distortion is achieved by turning controls 3 & 5 full on and selecting the overall volume with Master Volume (13). By decreasing Gain control (3), the amount of distortion is decreased and by lowering volume control (5), the overall volume of the channel is decreased.

The tone control (6), may be used to set the overall tone of the boost channels and gives a very 'punchy' firm sound. For a greater variety of sounds, the Gain/E.Q. control (3), may be pulled outwards to introduce the full range, E.Q. circuit of the other channel (controls 9, 10 & 11), thus giving a much wider variation of sound.

The 'clean' channel will give a good clear sound when volume control (8), is kept at a lower level than Master Volume control (13). However, a certain amount of overdrive can be achieved by turning control 8 to maximum and control 13 to the required level for overall volume, using the wide ranging tone controls (9, 10 & 11), to 'shape' the sound produced.

It is often a good idea to set the levels of the two channels to create a balance of clean to overdrive, if required, before playing seriously.

Experimentation will provide a wide and extremely varied number of different sounds, which should fulfil the needs of all guitar players, whatever their individual style may be.

Note! Before switching on this unit it must be correctly earthed.

---

## Specification 3210

<table>
<thead>
<tr>
<th>Normal</th>
<th>1.5mV. at 1KHz. sensitivity. E.Q. engaged.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Boost</td>
<td>E.Q. cancelled 0.12mV. sensitivity.</td>
</tr>
<tr>
<td></td>
<td>Overload point — gain max. — 1mV.</td>
</tr>
<tr>
<td></td>
<td>Gain and volume max. into Master Volume.</td>
</tr>
<tr>
<td></td>
<td>Overload point — 0.3mV.</td>
</tr>
<tr>
<td></td>
<td>Boost tone — 37dB. at 10KHz.</td>
</tr>
<tr>
<td>E.Q.</td>
<td>Bass — 100Hz. 20dB. mid down.</td>
</tr>
<tr>
<td></td>
<td>Mid 400Hz. 12dB.</td>
</tr>
<tr>
<td></td>
<td>Treble 10KHz. 37dB. mid down.</td>
</tr>
<tr>
<td>E.Q. Switch</td>
<td>Operative on boost channel when footswitch connected.</td>
</tr>
<tr>
<td></td>
<td>Operative on both channels when footswitch disengaged.</td>
</tr>
<tr>
<td></td>
<td>11dB. insertion loss in overall gain when E.Q. engaged.</td>
</tr>
<tr>
<td>Channel Switching</td>
<td>Logic switching L.E.D. indication of boost selection. Dual footswitch for boost and reverb.</td>
</tr>
<tr>
<td>Reverb</td>
<td>Fully variable accutronics spring line.</td>
</tr>
<tr>
<td>Send &amp; Return</td>
<td>Approximately 350mV. RMS from 600 ohm Send.</td>
</tr>
<tr>
<td></td>
<td>Approximately 350mV. RMS into 3k Return.</td>
</tr>
<tr>
<td></td>
<td>Return socket breaking.</td>
</tr>
<tr>
<td>D.I. Output</td>
<td>Fully variable unbalanced approximately 1V. RMS maximum.</td>
</tr>
<tr>
<td>Power Output</td>
<td>Complementary Mosfet design.</td>
</tr>
<tr>
<td></td>
<td>100 watts RMS into 4 ohm at clipping.</td>
</tr>
<tr>
<td></td>
<td>80 watts RMS into 8 ohm — approximately.</td>
</tr>
<tr>
<td></td>
<td>50 watts RMS into 16 ohm — approximately.</td>
</tr>
<tr>
<td>Power Input</td>
<td>160 VA.</td>
</tr>
</tbody>
</table>

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## Specification 5275

<table>
<thead>
<tr>
<th>Normal</th>
<th>4mV. at 1KHz. sensitivity. E.Q. engaged.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Boost</td>
<td>E.Q. cancelled 0.12mV. sensitivity.</td>
</tr>
<tr>
<td></td>
<td>Overload point — gain max. — 1mV.</td>
</tr>
<tr>
<td></td>
<td>Gain and volume max. into Master Volume.</td>
</tr>
<tr>
<td></td>
<td>Overload point — 0.3mV.</td>
</tr>
<tr>
<td></td>
<td>Boost tone — 37dB. at 10KHz.</td>
</tr>
<tr>
<td>E.Q.</td>
<td>Bass — 100Hz. 20dB. mid down.</td>
</tr>
<tr>
<td></td>
<td>Mid 400Hz. 12dB.</td>
</tr>
<tr>
<td></td>
<td>Treble 10KHz. 37dB. mid down.</td>
</tr>
<tr>
<td>E.Q. Switch</td>
<td>Operative on boost channel when footswitch connected.</td>
</tr>
<tr>
<td></td>
<td>Operative on both channels when footswitch disengaged.</td>
</tr>
<tr>
<td></td>
<td>11dB. insertion loss in overall gain when E.Q. engaged.</td>
</tr>
<tr>
<td>Channel Switching</td>
<td>Logic switching L.E.D. indication of boost selection. Dual footswitch for boost and reverb.</td>
</tr>
<tr>
<td>Reverb</td>
<td>Fully variable accutronics spring line.</td>
</tr>
<tr>
<td>Send &amp; Return</td>
<td>Approximately 350mV. RMS from 600 ohm Send.</td>
</tr>
<tr>
<td></td>
<td>Approximately 350mV. RMS into 3k Return.</td>
</tr>
<tr>
<td></td>
<td>Return socket breaking.</td>
</tr>
<tr>
<td>D.I. Output</td>
<td>Fully variable unbalanced approximately 1V. RMS maximum.</td>
</tr>
<tr>
<td>H.P. Output</td>
<td>Stereo only output.</td>
</tr>
<tr>
<td>Ext. L.S.</td>
<td>To feed 8 — 16 ohm system cancelling internal loudspeaker short circuit protected.</td>
</tr>
<tr>
<td>Power Output</td>
<td>75w. RMS into 8 ohms constant current design. Internal speaker — Celestion Sidewinder 150 watt / 8 ohm.</td>
</tr>
<tr>
<td>Power Input</td>
<td>120 VA.</td>
</tr>
</tbody>
</table>

Note! Speaker — VE is not ground. Do not ground speaker connections.
1. Mains Power Switch
   On/Off for mains power to amplifier.

2. Input Jack Socket
   Connects instrument to amplifier.

3. Gain Control
   Controls the amount of drive and degree of overdrive required.

4. Boost Channel L.E.D.
   Indicates red when boost channel is selected.

5. Volume Control
   Controls the volume level of the boost channel.

6. Tone Control
   Controls the amount of bass to treble on boost channel.

7. Footswitch Input
   Input for On/Off reverb, boost pedal.

8. Volume Control
   Controls the volume level of clean or 'normal' channel.

9. Treble Control
   Controls the high frequency content of the channel.

10. Middle Control
    Controls the low frequency content of the channel output.

11. Bass Control
    Controls the low frequency content of the channel output.

12. Master Volume Control
    Controls the overall output level of the amplifier.

13. Master Reverb Control
    Controls the depth of reverb effect on all channels.

14. Bass Control
    (Channel B)
    Controls the lower frequency content of Channel B.

15. Middle Control
    (Channel B)
    Controls the middle register of Channel B.

16. Treble Control
    (Channel B)
    Controls the high frequency content of Channel B.

17. Volume Control
    (Channel B)
    Controls the overall volume level of Channel B.

18. Input Jack Socket (−6dB)
    Connects instrument to Channel B of amplifier.
    (Low sensitivity input).

19. Input Jack Socket (6dB)
    Connects instrument to Channel B of amplifier.
    (High sensitivity output).

20. Mains Input
    Connects amplifier to power supply.

21. Extension Speaker socket
    Output for connection to external loudspeaker.

22. Headphone Socket
    Stereo output for use with headphones, (always ensure that the amp is switched off before plugging in headphones).

23. Line-out Level Control
    Controls the level of signal from line-out socket, (item 24).

24. Line-out Socket
    Jack socket carrying low level version of amplifier output.
    Suitable for connecting to recording or PA mixing desks or into slave amplifying system.

25. Master Effects Return Socket
    Return jack from output of external effects unit. (operative on Channels A and B).

26. Master Effects Send Socket
    Signal jack to feed the input of external effects unit. (operative on Channels A and B).

27. Effects Return Socket
    (Channel A)
    Return jack from output of external effects unit. (operative on Channel A only).

28. Effects Send Socket
    (Channel A)
    Signal jack to feed the input of external effects unit. (operative on Channel A only).
Front Panel Functions Models 3203 and 4203

1. Mains Power Switch
   - On/Off for mains power to amplifier.
2. Standby Switch
   - Controls H.T. supply to amp valves. Allows the filaments to remain heated during breaks.
3. Input Jack Socket
   - Connects instrument to amplifier.
4. Gain Control
   - Controls the amount of drive and degree of overdrive required.
5. Boost Channel L.E.D.
   - Indicates red when boost channel is selected.
6. Volume Control
   - Controls the volume level of the channel.
7. Tone Control
   - Controls the amount of bass to treble on the boost channel.
8. Footswitch Input
   - Input for On/Off reverb, boost pedal.
9. Volume Control
   - Controls the level of the 'normal' channel.
10. Treble Control
    - For adjusting the high frequency content of the channel.
11. Middle Control
    - For adjusting the middle register of the channel.
12. Bass Control
    - For adjusting the low frequency content of the channel.
13. Master Volume Control
    - Controls the overall output level of the amplifier.
14. Master Reverb Control
    - Controls the depth of reverb effect in total sound output.

Rear Panel Functions Models 3203 and 4203

15. Mains Input Socket
    - Connects amplifier to power supply.
    - Refer to rear label of amp for correct value. USE CORRECT FUSE ONLY.
16. Fuse
17. Output Selector Switch
    - Matches amplifier output transformer impedance to loudspeaker impedance, i.e. 4 or 8 ohm.
18, 19. Loudspeaker Jacks
    - Parallel connected jack sockets for loudspeaker connections.
20. Line-out Jack
    - Jack socket carrying low level version of amplifier output. Suitable for connecting to recording and P.A. mixing desks, or into slave amplifying system.
21. Effects Return Socket
22. Effects Send Socket
    - Return jack from output of external effects unit.
    - Signal jack to feed the input of external effects unit.