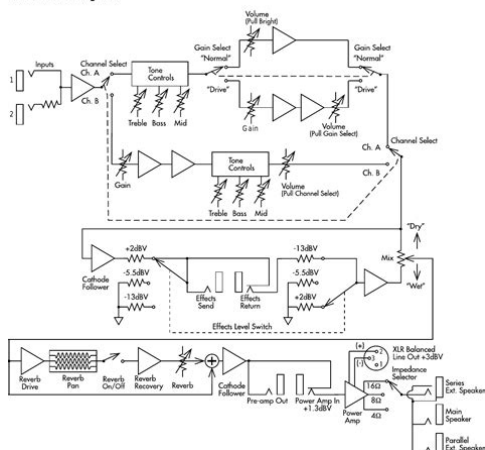


Twin Block Diagram



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45.<http://kerryparsonsfoundation.org/media/canon-color-management-tool-pro-manual.xml>

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The Cleanchannel circuitry terminates at pin 6 of Relay K2A. K2A selects between the output of the Clean or Vintage Drivecircuit. VINTAGE DRIVEThe signal from Pin 9 of Relay K2B feeds through the Gain control R8 to the first stage V2A of the Vintage Drivecircuitry. V2A provides a gain of about 20, then drives the second gain stage V2B. When in the Channel 2 mode, Relay K1A connects the wiper of the Gain control R8 to ground,muting the input to the Vintage Drive stage. The Vintage Drive circuit terminates at pin 8 of Relay K2A. CHANNEL TWOChannel Two is like owning a second, modern hotrodded amp with more soaring gain than previously found in aFender tube amp. The signal from pin 9 of Relay K1B feeds through the Channel Two Gain control R25 to the firstV3A and then second V3B stage of the overdrive circuitry. From V3B, the signal is fed to through the TrebleR35, Bass R36, and Mid R37 tone controls. Finally the signal travels through the channel two Volume controlR39, which also contains the Channel Select switch. Channel two terminates at pin 9 of Relay K4B. K4B selectsbetween channels one and two. EFFECTS LOOPThe selected Ch1 or Ch2 signal from Relay K4B is fed to a SplitLoad Phase Inverter V4A. The output from Pin 1of V4A follows two paths to Relay K3A. One path travels through one half of the Mix control. The second pathconnects directly to K3A. The signal from Pin 3 of V4A drives the Effects Send Jack J3, and is normalled to theEffects Return jack J4. The Effects Level switch provides three signal levels for matching a wide variety of externalsignal processing devices. The switch also maintains unity gain between the Send and Return jacks. The signal fromthe Effects Return jack feeds V4B, then travels

through the other half of the Mix control R44B, and to Relay K3B. The dry and wet signals sum together through R54 and R55. Relay K3 is controlled by the Effects Select switch in the Both position, K3 will be in the Normally Closed position. <http://mrpressconsulting.com/UserFiles/canon-coolpix-s8100-user-manual.xml>

Any signal available at the Effects Return jack will pass, whether in Ch1 or Ch2. The Mix control will be active. With the Effects Select switch in the Ch1 position, the Effects Return will be active while the amp is in the Ch1 mode. When the amp is switched to the Ch2 mode, the control voltage from U2B will energize relay K3, K3A will toggle, bypassing one half of the Mix control R44A, and K3B will break the connection from the Effects Return. Therefore the Effects Return will be active only for the channel that is selected by the Effects Select switch. V5 12AT7 and T1 make up the standard Reverb Drive circuit. The 94 TWIN AMP THEORY OF OPERATION CONT Reverb return circuit uses JFET Q1. Without a footswitch connected to the footswitch jack, diode CR17 enables the reverb to function. V6A amplifies the reverb return signal. Note that V6A should provide a minimum gain of 49. The output from V6A drives the Reverb control R62, then sums with the dry signal through R63. V6B feeds the Cathode Follower V7B, which drives the Preamp Out jack. The signal is normally to the Power Amp in jack and then feeds V7A. V7A contains the Presence control, accepts feedback from the output and feeds the Phase Inverter V8. The Impedance Selector S10 will switch between the respective taps of the output transformer secondary. This can occur when the output transformer experiences an open load. A separate secondary winding drives an XLR jack J13, which provides a balanced line out with a floating ground pin 1. This can be used to drive a slave amp and additional speaker cabinets. It can also be used as a send to a mixing console. However to get a useful sound, the signal should be pre-equalized before the console input. A low-pass filter set at 5 to 6 kHz with a minimum 18 dB per octave slope works well. BIAS ADJUSTMENT The Bias Adjust and Balance Adjust controls, along with the Bias and Balance test points are located on the rear panel for easy access.

Allow the amplifier to warm up for at least 23 minutes with the Output switch set to High, and the Standby switch in the On position. Zener diode Opamp 741 are mounted inside the plate. The amp on THIS page was made from 1994 to 2001. The next generation that was made from 2002 to around 2010 has a tremolo circuit, one instrument input, and a different back. It was part of the pro range designed by Paul Rivera before he did his own thing. It is also very different to its replacement model. The clean is pure blackface, the drive was aimed at early boogie territory. An open-back combo amp is not designed for metal. You can get plenty of filthy grunge sounds. And of course, it takes pedals well. There was an entire ad campaign designed around this. The twin amp is the evil twin. Why do you guys make this stuff up. I have a vintage guitar player magazine where Fender advertised "The Twin" as the evil twin I am interested because I own one in pristine condition black face, black knobs. It says on the front of the label Made in the USA. The clean channel rules. The Spring Reverb is all Tube power too. I fell in love with that Woodsy sound immediately. Later on I began to experiment on the harsher distortion sounds. This amp loves vintage distortion pedals. It sounds like Jefferson airplane type bluesy sounds. Very clean. Also those nice Grateful Dead clean distortion leads. Long live the Fender Sound. People think this but I have read quite a bit on this and the red knobs are mistakenly called "The Evil Twin". It's the predecessor with the black face and knobs that is actually The Evil Twin. Contact Fender and they should confirm this. If not maybe they can clarify it a little more. I am putting it up for sale so I want to make the accompanying information as correct as possible. That is the one I own. Or is it a simple "Twin" Thanks The only Twin amp Rivera ever worked on was the "Twin Reverb II" that was manufactured from '82-'86.

<http://schlammatlas.de/en/node/16102>

We need to stop promoting price-inflating lies. I have only had to replace some tubes and the reverb tank in twelve years. I consider these items consumable like tires and spark plugs. The tubes would

have to be replaced on any tube amp and most all reverb tanks fail eventually. The amp sounds great and has many pro features. I will keep her forever. Avoid the model with red knobs that looks otherwise similar. They are nothing but trouble. Yes, a very different sounding amp. Could it be a B? If it was a "B" instead of an "R" it would be February 1992. Correctly, a person later in the thread identifies this amplifier correctly as the Red Knob Twin and its only Evil because it's a bandaid and never functions properly. It is too powerful, too loud, hard to tweak and barky. I use a wah pedal for a boost. Guitar volume to taste. I don't have it, but if I move the amp it makes the typical reverb rumble, so what is your opinion gracias. I checked the quality assurance sticker on the chassis and it looks like it says CHS written across both lines and then either a zp or zd written on the second line. This doesn't make any sense as to all the info I am finding on the internet as to what the production year is. I love this amp but yes it weighs a ton so lately I am using my Traynor YCV40 for jamming here and there for much easier transport. Any idea what years this sucker is. I know I bought it around 2002 and or so from Long and Macquade. I play mostly PostPunk, PostHardcore, and Indie Rock, so the clean and gain channels are absolutely ideal. I'd actually recommend this over a Twin Reverb unless you only want clean and loud. I have done quite a bit of research on the subject. This amp, the '94 PR266 Twin Amp, is the official "evil" Twin, it is a black face, and has been correctly labelled by Ampwares. The '94 Twin was referred to as the Evil Twin in some of the Fender literature. This was never the case with any of the other Twins.

<http://ferramentafranza.com/images/briggs-and-stratton-standby-generator-installation-manual.pdf>

People incorrectly associated the nomenclature "evil" to the Red Knob because of its red knobs. This blackandsilver sticker contains several lines for "signoffs" on completion of sound and electrical testing. The final line contains a date code of two printed or handwritten letters denoting the amplifier's production date by year the first letter and month the second letter. This blackandsilver sticker contains several lines for "signoffs" on completion of sound and electrical testing. Also, everyone who says their serial number is CRXXXXXX can't be misreading it. I am looking at a "Twin", black face, with 2 inputs, 6 knobs in the first section, 5 in the second, and 3 in the last. It too has a serial number starting with "CRXXXXXX". Well then, Fender has some more explaining to do because that doesn't work. CR would be what it's not a misread, it's right there on the sticker. What year did the "Pro Tube Twin" come out. Did it replace the '94 style Twin? The Fender rep said that at times Fender serial numbers change meaning. Hey, no surprise there. And, it is an amp of the "'94 Evil Twin" design. The numbers behind the CR gave him the month and date. For my "Twin" it was built in November of 1999, and again, the serial number starts with "CR", with the numbers 263701. The whole serial number is CR263701. But, it does appear that "CR" may at least indicate that it is an "Evil Twin" design. It crackles, sounds fuzzy. Comes and goes. And by the way, I think it is the best sounding channel. Other two channels, clean and max overdrive are fine. The 1st is the date of production of my Fender "The Twin" aka "The Evil Twin". It is a Blackface,, Labeled "The Twin" on both the front and the back. Listed as being made in Brea, CA. I have read this forum and tried using the listed guide for dating the amp,, but that doesn't work. It IS very heavy,, about 70 lbs sounds about right. And unlike "The Twin" shown in the picture about.

<http://familymn.com/images/briggs-and-stratton-standby-generator-manual.pdf>

Underneath the 1st 2 inputs it says "Use these inputs only for Switching Channel Mode". The 2nd 2 jacks are listed for Channel 2 Inputs. Below the jacks it says, "Use These Channels Only For Parallel Channel Mode". Now,, I literally picked this amp up for a song. All it needed was new power tubes. But I have since replaced all the tubes. Along with 4 more jacks for the Foot Switch. Then the Speakers, An External Parallel, External Main, External Series. Now,,, since I have described just about everything I can about this amplifier. Is there anyone who can tell me more about it. Like when was it made. And anything else that would be helpful. This Amp is SUPER Loud. But In order to really let this "monster out of its cage" on channel 2. I have to use a Sholz PowerSoak. Which I

then dial down to 1 notch above headphone level Then you can really turn this amp up to about 4 to 6, depending on the size of the room and whether you want to become deaf or not. The Powersoak really lets channel 2 Shine!!! When it is plugged in and the volume turned up, in the PreAmp Really comes through, the 2nd Gain stage which is what made this amp so popular when it first came out literally will transform the amp into any "Boutique Amp" you want!! This amp can sound like any amp you want it too. From a Marshall to a Boogie, to anything in between. And because of its massive power it can run any 4X12 out there with plenty of power to spare. AS I would like to sell it,, as it doesn't really fit my playing style. I have my eye on a Mesa Boogie Mark V Combo. Which will suit all my needs with its own 8 switch foot switch for my ProgRock style. I hope you can answer some of these questions. Or anything else I should know. I have two of the Evil Twins, long story on how that happened Black face, 2 input, black knobs both with the CRXXXXXX serial number. The serial number for the Made in USA is earlier. He said it isn't a date code and that is correct, it is NOT.

So, if you are trying to interpret a date from CR then you are wasting your time. The date code as Dan said is on another sticker. My date code is "JC" 1999 March. I also love this amp and I am rebuilding my pedalboard around it to use all the sounds of the channels. Both "The Twin" and the "Twin Amp" are bad ass but not one and the same. The "Twin Amp" referred to mostly in this thread is the amp AKA as the "Evil Twin". The link to that Twin Amp manual is. The link to "The Twin" manual yours is. You sound like you already have the manual though. The channels all sound awesome. I like the three levels of gain with no stomp boxes involved. I also have played with an external master volume to allow to crank up the channels a bit. I can't really tell you anything more about your amp that you haven't already mentioned but I will mention how I am looking at setting this up. The amp reverb only like 1 sounds mostly natural to me. Pretty minimal and sounds pretty awesome. Mostly matter of taste but I think the added EQ at least is essential. There is no Made in U.S.A. printed under power light and it says Professional Tube Amplifier vs. Fender Musical Instruments. The manual shows the Made in U.S.A. power light. There is no date code in my amp, just the initialed inspection sticker and the label for Corona CA. FWIW, I believe the CR in the serial number stands for Corona not California as TT mentioned. From what I've read this 94 Twin, PR266 was the Evil Twin even though many believe it was the red knobbed version. It's heavy and LOUD, I've been trying to rehome it for awhile, but I haven't been trying too hard because I like it. I may retube it soon with some JJ's from eurotubes. It has the push pull knobs as opposed to the push switches. But thanks to you all for clearing up alot. Not sure when the heck it was made, but I've had it for awhile now. It doesn't get alot of use right now, burned three resistors in the effects loop out of it.

Been using my Hiwatt instead, I would REALLY love to find out as much as I can. Thanks all. Is it a Twin or an Evil Twin. I STILL do not know. LOL. Twin Amp PR266, full blackface, 2 inputs, impeded. Goodbye, gentlemen! Defly not ice clean as it should be. I've rearranged tubes and still no fix. Any thoughts Clean the sockets with Deoxit, it's not cheap but it's good. Maybe a V2 issue V2 2nd gain stage for the Vintage Drive Channel. V5 Reverb Driver. V6 Reverb Return Amplifier. V8 Phase inverter. Since you all seem to be very much into the topic you probably can help me finding out the year of production of my Twin The Twin, red knob. Its serial number is LO117725. Anyhoo, it's been sat in my studio for two years unused, it's for too loud for the house plus I like to play in stereo using a couple of Roland Cube 30s, it's up for grabs if there are any peeps in this part of the world interested. I bought it around 6 years ago for a three piece I was in, we packed in and so the amp has just been sat there, it needs a home. It is heavy and LOUD. It does have a switch that reduces wattage from 100 to 25 watts. Also, you can remove the 2 inner or the two outer 6L6 tubes to further reduce wattage to about 15 watts which makes it much more manageable at home. Does anybody know if all Twins have the ability to reduce wattage in this way This should also work for other amps that have pairs of power tubes. Sorry don't know if other Twin amps have this feature. I was upgrading from

the Blues Deluxe, the smaller version of the Deville. I turned every amp in the store to the same level, had pretty much decided on the DeVille, when my lifelong salesperson asked, "have you heard the twin". Before I turned it on, I put all the levels the same as every amp I had tried and I could have sworn the building was gonna fall down. And I miss it terribly. Glad they still make it. I'm surprised they've never done, at least to my knowledge, a reissue of the VibroverbSRV's choice of amp.

This was one of the main reasons I bought one of these amps new in 2000, power reduction and external tube biasing. It is a clean, excellent condition closet queen. It was made in the USA, Brea CA. Name on Inspection Sticker Ramnick Patel. Hand written date code letters are not legible. Why Fender cannot provide info to estimate a production date for this model by the separate serial number sticker is somewhat strange. I would also like to know the reason why Fender decided to manufacture buckets of "Blood Red Knobs" to install on Twin Amps that according to some couldn't compete with original, black knob "Evil Twin Amps" "Certainly wasn't any component weight savings going on with the red knob amps because my amp weighs 77 pounds. Out of 110 it's a 9. I am trying to get to the bottom of an issue with it. When plugged on either low or high power with no guitar connected the amp is almost silent. Very faint transformer hum. All to no avail. The buzz is there whenever there is a load. Can anyone advise how I troubleshoot further. You may find documents other than just I understand it could be either. How would I know I was buying. Can I use any of the other inputs for guitar. I have one of those amps I acquired in a trade. I hope I don't have to fix it. I actually would like to sell it. The external bias points are very convenient and truth be told, it has lots of flexibility. That should be an option for any Twin Reverb. I have one of those amps I acquired in a trade. I hope I don't have to fix it. I actually would like to sell it. The external bias points are very convenient and truth be told, it has lots of flexibility. That should be an option for any Twin Reverb. I as well am thinking of taking a hacksaw to it. It sounds very distorted with low crappy volume on all channels. Thought it may be a bias issue but that is not the problem. R119 has a diode that some one has tacked on across it. Dummy Load R119 is a screen resistor on the schematic you provided.

Only been 3 weeks or more in my spare time I am really surprised at how good this thing sounds. All I ever have heard were bad things referring to the Evil Twin. That's what I originally thought this amp was. But this is not the Evil Twin Amp so I feel better knowing I have a more desirable model. Revision C was made in 1995. All 3 channels are unique and sound great. Reverb is especially nice and not runaway over the top. I am very pleased. There was some crackly activity when amp was on, it could be controlled with the first volume control so it had to be either that pot or something before it. I swapped the V1 and V2 tubes and the crackle stopped. Unfortunately I don't have any spare 12ax7s or 12at7s or I would go ahead and put all new preamp tubes in this thing. Suggested is .080V, but the manual even offers some suggested settings for longer tube life with decreased tone, etc. I thought that was very nice to have in the manual. I haven't really played a Fender since being put off by my Hot Rod Deluxe. This is a totally different animal that is worthy of gigging, even the overdrive channel sounds good. It's not gonna get you high gain 80s shit, but for any regular blues to 70s hard rock, it's perfect. The response of the amp feels really good, which is very important to me personally. There seems to be no rules at all and they're all insane! Each take is comprised of all three mics. Bonus points for the rightangle ribbon cable folds though. Bonus points for the rightangle ribbon cable folds though. Not it has four 6l6s at 16ohms. I switched it out with v2, so now it only shows up on the clean channels overdrive mode. Sounds really good and I was pleasantly surprised with the drive channel. The clips I made have the eq all straight up on 5, so you can hear the midrange emphasis when paired with the gfs humbucker, which is easy to change with the amp eq. It is impossible to make a complex amplifier without one.

Could probably do with a service as it's been a while but works as it should. Dated as February 1995, great condition for a 23 year old amp. Louder than hell and quite the beast. Channel 1 is the vintage

gain and channel 2 the more modern gain ie. LOUD.I think that might give them that thwack. I think that might give them that thwack. Otherwise, yeah, it would stay put.Paste as plain text instead Display as a link instead Clear editor Upload or insert images from URL. Please help improve it or discuss these issues on the talk page. Learn how and when to remove these template messages Please help improve this article by adding citations to reliable sources. Unsourced material may be challenged and removed.Please improve it by verifying the claims made and adding inline citations. Statements consisting only of original research should be removed. January 2011 Learn how and when to remove this template message No cleanup reason has been specified. Please help improve this article if you can. January 2011 Learn how and when to remove this template message The Twin was introduced in 1952, two years before Fender began selling Stratocaster electric guitars. The amps are known for their characteristically clean tone.You can help by adding to it. October 2013 The 112 DeluxeAmp, the 115 ProAmp and the 310 Bandmaster are exceptional in dynamics and tone.Due to its volatile nature if broken, it was quickly superseded with a GZ34 rectifier but not duly noted on the tube chart until the second production.The 5F series Twin utilized the finest heavy duty Concert Series Jensen P12N Alnico V bluedome loudspeakers conservatively rated in 1957 at only 18 watts apiece. In the day, players would rarely ever open such highfidelity amplifiers to their distortional limits. With such bursts of volume energy, often these toposfheline Jensen speakers would fail, and sometimes even burn out smoke voice coils. Many well used Twins have replaced speakers today.

Keith Richards has used these late model, highpower Twin amps on Rolling Stones tours with his own special design Celestion Alnico similar to the G1280 speakers to insure optimum live efficiency.Nonetheless, Fender Musical Instrument Co.The image of the TwinAmp in the 1960 Fender Catalog has been the subject of considerable scrutiny.This variation lends support to the idea that the 80watt circuit was beyond the power handling capacity of the speakers of the late 1950s. After a slight change in appearance, from the rough blonde tolex and maroon grille appearance to a smooth blonde tolex with a gold grille cloth, the TwinAmp was replaced with the Twin ReverbAmp in 1963.The Twin now had an onboard spring reverb tank and was renamed the Twin Reverb. The Fender Twin Reverb is considered a standard model for players seeking a clean sound, and it is especially known for the quality of its builtin spring reverb.The brown one still had the harmonic tremolo and early Vibroverb reverb circuitry with an extra tube and rear dwell control. The blonde Twin Reverb Leo gave to steel player Red Rhodes for testing purposes at the famous Palomino Club North Hollywood. Performing in the house band with band leader Gene Davis, Red played his Pedal 1000 steel and Twin Reverb live, and on some popular TV shows including Cals Corral Ill eat a bug. Cal Worthington, Star Route, and Country Music Time.The first production Twin Reverb models used an unusual 7355 power tube weaker cousin to the 6L6 as with their concurrent smooth blonde, blackface Fender Showman amplifier.The circuit used is commonly known as the AB763 circuit.The controls have blackskirted knobs numbered from 1 to 10. The Vibrato channel has a duplication of the same controls as the normal channel, plus the addition of reverb, vibrato speed and intensity controls. The vibrato bug is a fourwire device consisting of a neon tube and lightdependent variable resistor, packaged in a short section of black tubing.

It resembles a water bug, with slender wispy legs. The tube generated vibrato oscillator pulsates the neon light, which varies the resistance on the resistive element. That variable resistance is applied to the audio signal on the Vibrato channel, creating a pulsating increase and decrease of that channels volume. The speed controls varies the rate of the oscillator. The depth control limits the amount of application the variable resistor has on the audio signal. Units made before the takeover of Fender by CBS in 1965 will be marked Fender Electric Instruments, and be worth a bit more on the collectors market.Some Twins were fitted with EVM 12L variant speakers known as EVM 12Fs. Unlike most Electrovoice speakers, they were fitted with metal dustcovers like the JBL D120Fs.Other blackface cosmetic features were retained. The first silverface Twins used the

blackface AB763 circuit until May 1968, when Fender switched to the AC568. During the silverface period, the Twin Reverb's chassis and AA769 circuit was shared by the Dual Showman Reverb, effectively producing the Twin Reverb in a head form, although the matching speaker cabinet for the Dual Showman Reverb sported a pair of 15-inch JBL speakers rather than 12-inch. A Hum Balance was added at this time. The Twin Reverb II was produced until 1986, and was available as a head amplifier alone or 212 combo. The circuits for this series of 1982 Fender amplifiers were designed by amp guru Paul Rivera; the 60w Concert amplifier was by far the most successful in terms of sales, but all models in this range and the next are now becoming highly sought after by collectors and players. This was the first in the series to use PCB printed circuit boards instead of PTP point to point wiring. All subsequent models and reissues have used PCBs. On the front panel it says Twin Amp. It has two inputs, no vibrato, two channels with gain select on the floor pedal to give it two sounds per channel and an effects loop.

It is 100 watts and also has a switch for a Low Power 25 Watt mode. The front panel contains left to right a single input, clean channel controls volume, bright switch, treble, middle, bass, distorted channel controls volume, treble, middle, bass, master volume, channel select, and shared controls reverb, tremolo speed and intensity, presence. The rear panel contains power and stand by switches, output power switch 100W or 25W, effect send level, effect loop switch, return level, preamp out, power amp in, footswitch jack, tube bias adjustment and balancing, external speaker jack, main speaker jack. The tremolo is a tube bias tremolo. Curiously, it can be switched on through the footswitch only. The amplifier features two 12 inch Eminence special design loudspeakers in parallel 8ohms each, 4 ohms total load. Fender's original intention was to issue only 300 of this model, but it was continued due to its success in the market. Archived from the original on 20080715. Retrieved 20080716. CS1 maint: archived copy as title link Milwaukee WI Hal Leonard Co. p. 406. ISBN 9780634056130. Archived from the original PDF on 26 July 2015. Retrieved 22 June 2015. Retrieved 14 July 2013. By using this site, you agree to the Terms of Use and Privacy Policy. We have 506 Fender Diagrams, Schematics or Service Manuals to choose from, all free to download. This Website contains a compilation of information already available elsewhere on the internet and therefore considered to be in the public domain. We make every effort to ensure the information contained here is as accurate as possible, but we will not be responsible for any errors or omissions, or anything resulting thereof. However, we do not accept any liability for any loss, damage or inconvenience, of any kind, as a result of downloading any information from this site. Always scan any information downloaded from the internet with an up to date virus scanner before opening the downloaded information.

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