
PRIMAL

AUDIO INC.

SCREAM 130

OPERATION MANUAL

PRIMAL AUDIO INC. COPYRIGHT 2008 ALL RIGHTS RESERVED

PRIMAL SCREAM 130 OPERATION MANUAL

WARNING- SAFETY PRECAUTIONS

WARNING- THIS UNIT MUST BE CONNECTED TO A GROUNDED OUTLET

PLEASE READ THIS MANUAL CAREFULLY BEFORE USING THIS UNIT.

DO NOT REMOVE THE AMPLIFIER CHASSIS FROM THE CABINET-IT CONTAINS EXTREMELY DANGEROUS HIGH VOLTAGES AND THERE ARE NO USER SERVICEABLE PARTS INSIDE CHASSIS- REFER ALL SERVICING TO QUALIFIED SERVICE PERSONNEL.

UNPLUG AMPLIFIER FROM POWER SOURCE AND LEAVE FOR SEVERAL MINUTES BEFORE ATTEMPTING TO CHANGE ANY TUBES OR FUSES.
DO NOT BYPASS FUSES OR INSTALL FUSES OF INCORRECT VALUES. MAJOR DAMAGE TO THE AMPLIFIER, FIRE , SEVERE INJURY OR FATALITY ARE POSSIBLE.

KEEP AWAY FROM MOISTURE- DO NOT USE IN DAMP OR WET CONDITIONS SUCH AS RAIN. DO NOT PLACE OBJECTS FILLED WITH LIQUID ON TOP OF THE UNIT.

UNPLUG THE UNIT DURING LIGHTING STORMS.

DO NOT EXPOSE THE UNIT TO DIRECT SUNLIGHT.

DO NOT OPERATE THE AMPLIFIER WITHOUT A SPEAKER CABINET OF THE CORRECT IMPEDANCE CONNECTED. USE A SPEAKER CABLE, NOT A SHIELDED PRE AMP CABLE.

UNIT IS HEAVY AND PERSONAL INJURY IS POSSIBLE. USE CARE IN LIFTING AND ALWAYS MAKE SURE IT IS ON A STABLE SURFACE WHERE IT WILL NOT ACCIDENTALLY FALL.
USE CARE DURING TRANSPORT THAT THE UNIT IS SECURELY PACKED AND CANNOT MOVE DURING TRANSIT.

DO NOT DEFEAT THE PURPOSE OF THE POLARIZED AND GROUNDED PLUG. CONNECT ONLY TO A 120 VOLT 60 HZ GROUNDED AND POLARIZED OUTLET.

UNIT GETS EXTREMELY HOT DURING OPERATION - DO NOT BLOCK ANY OF THE VENTILATION GRILLS. KEEP A FREE AIR CLEARANCE OF AT LEAST FOUR INCHES AROUND THE UNIT. DO NOT LET ANY FLAMMABLE MATERIAL COME IN CONTACT WITH THE UNIT.

TUBES WILL BECOME EXTREMELY HOT AND CAN CAUSE SERIOUS BURNS IF TOUCHED. DO NOT OPERATE THE UNIT WITH THE REAR PANEL REMOVED. IF TUBES NEED TO BE REMOVED, ALLOW SUFFICIENT TIME FOR THEM TO COOL BEFORE HANDLING THEM.

THIS AMPLIFIER IS CAPABLE OF PRODUCING HIGH SOUND PRESSURE LEVELS. PROLONGED EXPOSURE MAY CAUSE PERMANENT HEARING DAMAGE. PLEASE USE CARE IN SETTING VOLUME LEVELS.

WELCOME

Thank you for purchasing the Primal Scream 130 amplifier. Great design care has been taken in regard to tone and reliability and we hope it will provide many years of playing satisfaction. Please read this manual carefully as although the Scream 130 features may seem self evident, there is information here that will help better sound and functionality be obtained. Please read all safety and performance recommendations for your personal safety and to prevent damage to the amplifier.

TABLE OF CONTENTS

- 1- FRONT PANEL CONTROL LOCATIONS
- 2- REAR PANEL CONTROL LOCATIONS
- 3-AMPLIFIER OPERATION FRONT PANEL
- 4-AMPLIFIER OPERATION REAR PANEL
- 5-FOOT SWITCH OPERATION
- 6-TROUBLESHOOTING
- 7-OUTPUT TUBE INFORMATION
- 8-- WARRANTY INFORMATION
- 9- PRIMAL AUDIO CONTACT INFORMATION

NOTICE

PRIMAL AUDIO RESERVES THE RIGHT TO MAKE CHANGES OR MODIFICATIONS TO THIS UNIT AT THEIR DISCRETION AT ANY TIME.

1-FRONT PANEL CONTROL LOCATIONS



- 1- INPUT JACK -** ENTRY POINT FOR INPUT OF PRIMAL EMOTIONS
- 2- PUSH SWITCH-** ACTIVATES SCREAM CHANNEL
- 3- PUSH SWITCH-** ACTIVATES RAGE CHANNEL
- 4- PUSH SWITCH-** ACTIVATES CLEAN CHANNEL
- 5- LED INDICATOR-** GLOWS RED WHEN RAGE CHANNEL IS ACTIVATED.
- 6- LED INDICATOR-** GLOWS YELLOW WHEN RAGE CHANNEL IS ACTIVATED
- 7- LED INDICATOR-** GLOWS BLUE WHEN CLEAN CHANNEL IS ACTIVATED
- 8- CLEAN CHANNEL EFFECTS LEVEL POT-** CONTROLS LEVEL OF EFFECT ASSIGNED TO CLEAN CHANNEL
- 9- RAGE CHANNEL EFFECTS LEVEL POT-** CONTROLS LEVEL OF EFFECT ASSIGNED TO RAGE CHANNEL
- 10- SCREAM CHANNEL EFFECTS LEVEL POT-** CONTROLS LEVEL OF EFFECT ASSIGNED TO SCREAM CHANNEL
- 11- DELAY TIME POT-** CONTROLS DELAY TIME WHEN DIGITAL DELAY IS OPERATING
- 12- CLEAN CHANNEL EFFECTS PRE-ASSIGNMENT SWITCH-** SELECTS AN EFFECT DEDICATED TO THE CLEAN CHANNEL.
- 13- RAGE CHANNEL EFFECTS PRE-ASSIGNMENT SWITCH-** SELECTS AN EFFECT DEDICATED TO THE RAGE CHANNEL.
- 14- SCREAM CHANNEL EFFECTS PRE-ASSIGNMENT SWITCH-** SELECTS AN EFFECT DEDICATED TO THE SCREAM CHANNEL.



15- BASS THROB POT- CONTROLS LOW FREQUENCY CONTENT OF ALL THREE CHANNELS

16- PRESENCE POT- CONTROLS ULTRA HIGH FREQUENCY CONTENT OF ALL THREE CHANNELS

17- VOLUME- CONTROLS LEVEL OF CLEAN CHANNEL

18- BASS- CONTROLS BASS LEVEL OF CLEAN CHANNEL.

19- MID- CONTROLS MID FREQUENCY LEVEL OF CLEAN CHANNEL

20-TREBLE- CONTROLS HIGH FREQUENCY LEVEL OF CLEAN CHANNEL



21- ADRENALINE- CONTROLS GAIN OF RAGE CHANNEL

22- BASS- CONTROLS BASS LEVEL OF RAGE CHANNEL

23- MID- CONTROLS MID FREQUENCY LEVEL OF RAGE CHANNEL

24- TREBLE- CONTROLS HIGH FREQUENCY LEVEL OF RAGE CHANNEL

25 -MASTER RAGE- MASTER VOLUME CONTROL FOR THE RAGE (CRUNCH/RHYTHM) CHANNEL



26- ADRENALINE- CONTROLS GAIN OF SCREAM CHANNEL

27-BASS- CONTROLS BASS LEVEL OF SCREAM CHANNEL

28-MID- CONTROLS MID FREQUENCY LEVEL OF SCREAM CHANNEL

29-TREBLE- CONTROLS HIGH FREQUENCY LEVEL OF SCREAM CHANNEL

30- MASTER SCREAM- MASTER VOLUME CONTROL FOR THE SCREAM (LEAD HI-GAIN) CHANNEL

31- STANDBY SWITCH- CONTROLS HIGH VOLTAGE TO TUBES. WHEN AMPLIFIER IS FIRST POWERED ON LET IT WARM UP FOR A MINUTE BEFORE ENGAGING STANDBY TO PROTECT TUBE LONGEVITY. USE ALSO WHEN AMP IS GOING TO BE IDLE FOR A SHORT PERIOD OF TIME SUCH AS A BREAK.

NOTE THAT WHENEVER AMP IS FIRST POWERED ON OR WHEN IT HAS BEEN IN STANDBY FOR A WHILE IT MAY TAKE SEVERAL MINUTES FOR THE INTERNAL VOLTAGES TO STABILIZE FOR OPTIMUM TONE.

2-REAR PANEL CONTROL LOCATIONS



1- ON SWITCH- POWERS UNIT ON

2- A/C INLET- CONNECT STANDARD COMPUTER STYLE IEC CABLE HERE AND CONNECT TO A/C 120V POWER ONLY

3-MAIN FUSE- FUSE PROTECTION FOR A/C POWER TO ENTIRE UNIT 5 AMP SLO-BLO

4- HT FUSE- FUSE PROTECTION FOR HIGH VOLTAGE DC POWER TO TUBES 1 AMP SLO-BLO



5-RAGE/SCREAM LOUDER- SECONDARY MASTER LEVEL CONTROL FOR RAGE AND SCREAM CHANNELS (WORKS ONLY WHEN FOOT SWITCH IS CONNECTED)

6-RETURN LEVEL CONTROL- SETS LEVEL OF SIGNAL RETURNING FROM AN EXTERNAL EFFECT

7-RETURN JACK- CONNECT THE OUTPUT OF AN EXTERNAL EFFECT HERE

8-0DB/-20DB- OPTIMIZES RETURN CIRCUITRY TO LEVEL OF SIGNAL BEING RETURNED

9-SERIES/PARALLEL- CHANGES FUNCTION OF LOOP BETWEEN SERIES AND PARALLEL

10 SEND JACK- CONNECT THE INPUT OF AN EXTERNAL EFFECT HERE.

11-SEND LEVEL- SETS LEVEL OF SIGNAL BEING OUTPUT FROM LOOP

12- FOOT SWITCH CONNECTOR- CONNECT PS-130 FOOTSWITCH HERE

13- SPEAKER JACKS- PARALLEL SPEAKER OUTPUT JACKS

14- IMPEDANCE SELECTOR SWITCH- 3 POSITION SWITCH TO MATCH IMPEDANCE OF AMPLIFIER SPEAKER OUTPUT TO CABINET(S) IN USE

3-AMPLIFIER OPERATION FRONT PANEL

INPUT JACK-

Feed your most primal emotions in here

CHANNEL SWITCHES

Allows channels to be changed from the front panel if no foot switch is in use. The LED indicator for the selected channel will illuminate along with panel lighting that illuminates the entire front panel in the color of the channel selected. If the foot switch is in use these switches are independent of it and the channels can be changed at any time from either the foot switch or the front panel switches.

STANDBY SWITCH

Controls high voltage to tubes. When amplifier is first powered on let it warm up for a minute before engaging Standby to protect tube longevity. Use also when amplifier is going to be idle for a short period of time such as a break.

Note that whenever amplifier is first powered on or when it has been in Standby for a while it may take several minutes for the internal voltages to stabilize for optimum tone. You may also experience popping noises when switching channels after coming out of Standby. This is normal and will go away as the voltages stabilize.

CLEAN CHANNEL

Simple and straightforward, the Clean channel is warm sounding and dynamically responsive to picking. Start with the Volume off and the EQ controls at their 12 o' clock positions. Raise the Volume control until the desired level is reached and then dial in the EQ controls. Keep in mind louder settings may require lower settings of the bass control as our ears here more bass as volume goes up.

RAGE CHANNEL

Less drive (Adrenaline) is available here than on the Scream channel. This channel is suited more towards blues and classic rock for both rhythm and lead. Lower ranges of the Adrenaline control will dial in a fairly clean tone that breaks over into distortion when pushed. At the higher ranges of the control an AC/DC type crunch can be achieved and at the highest settings it starts to approach the modern saturated distortion found in the scream channel. This channel responds well to your guitar volume control especially at louder volumes. If the Adrenaline control is set pretty high and the Rage master controls is set to a moderately loud volume, as in a stage performance, you can go from Clean to Crunch to Lead all by manipulation of the guitar volume control.

It is important to note that as with any hi-gain master volume type amp that there is an interrelation between the amount of drive obtained versus the volume you are playing at. Anyone who has played a classic amp knows that unless you play it loud there is little distortion and sustain. This is because the pre amp section of the amp was designed to play clean and you need to play loud enough to distort the power section of the amplifier.

A high gain amp has enough drive in the pre amp to generate plenty of distortion and sustain when the amp is set low, so you will find as the volume is turned up from low practice levels that more distortion is achieved as the power amp section begins to sag and distort. Although this may be desirable to some players others may need to reduce the Adrenaline control to get back to where they were. Another option is to reduce the Adrenaline to a very low level when playing loud and obtain distortion from the power amp section as in the more classic style amps. This will bring out the inherent sound of the type of power tubes being used (see section 9 on changing output tube types). The concept here is when playing with the Adrenaline set high you are hearing distortion from the pre amp tubes and there is little sonic and dynamic contribution from the output tubes outside of amplification. When the Adrenaline is turned down and the Master up distortion and dynamics come from the output tubes and the Scream 130 will respond more like a classic amplifier. Of course bear in mind this will be very loud coming from the Scream 130 110 watt power section. It should also be noted to consider very strongly this interaction between volume level and distortion characteristics. If you move around a lot to different venues remember that the size of different venues will require a different setting of the Master control to achieve the usual volume level you are comfortable playing at. Although the volume level you are hearing is the same, since a different setting of the master is being used the amount of Adrenaline used may no longer give the same interaction with the power setting as before so it may be necessary to readjust it. The rule of thumb is if the Master has gone up- turn the Adrenaline down and vice versa but remember that larger venues will require more contribution from the Output Stage to create your usual volume so you might not be able to achieve exactly the same tone you heard in a smaller venue where your distortion was mainly coming from your pre amp. This is true of all brands of high gain master volume amps.

Tone controls on the Rage channel are passive and placed post distortion. It is suggested to start with them at the 12 o'clock position dial in the volume you will be playing at and then adjust the tone controls. Adjust the tone further when you start playing with other instruments to precisely dial in where you want to be. Lower settings of the mid control will yield a scooped out tone.

SCREAM CHANNEL

This channel contains all the characteristics of the Rage Channel, with a marked increase in gain. Higher settings of the Adrenaline control yield a fluid and dynamically responsive to your picking lead tone or an over the top modern rhythm tone that maintains articulation between the notes in the chord so they can be heard instead of being smeared together. In spite of all the gain on this channel it is still possible to select different pickups on the guitar and be able to tell the difference.

GLOBAL PRESENCE

Helps shape top end of amp above the center frequencies of the individual channel treble tone controls boost and cut are available. Most useful in controlling the harmonic content of the Rage and Scream channels. Flat response is at 12 o' clock.

GLOBAL THROB

Affects all three channels. Active tone circuit centered at 100 Hz. Boost only available. Great to fatten up low volume playing or an extra kick of bass when playing detuned- this will move your pants leg! Flat response is at 7 o' clock.

INTERNAL DIGITAL EFFECTS SECTION

The Digital Effects section contains a Digital Reverb and Digital Delay. The user has the ability to pre-assign an effect (or no effect) to each channel, for example Reverb on the Clean channel and Delay on the Scream channel. The pre-assigned effect will be activated when the channel it is assigned to has been selected giving one button access to both channel and effect changes the user also has the ability to use the Effects button on the footswitch as a master switch to turn the Effects on or off. Current Effect status is indicated by the Effect led on the foot switch. The Digital Effects are in the amplifier's signal chain prior to the rear panel Send jack. If that jack is used to slave to another power amp the slave amplifier will contain the internal effects.

EXPLANATION OF DFX CONTROLS



This section contains four pots, three of them with a toggle switch located directly below the control. Here are the functions of the pots:

CLEAN DFX LEVEL POT

Controls the amount of effect selected in relation to the dry signal

RAGE DFX LEVEL POT

Controls the amount of effect selected in relation to the dry signal

SCREAM DFX LEVEL POT

Controls the level of delay in relation to the dry signal.

DELAY TIME POT

Controls the Delay time when the Digital Delay is selected. Shorter Delay times are to the right and longer Delay times are to the left. Different Delay times are not programmable when the Delay is assigned to different channels. Whenever the Delay is activated it will have the Delay time that this pot is set to.

CLEAN DFX PRE-ASSIGN SWITCH

Three position toggle switch. When switch is set to the lower position effects are not available for the Clean channel in the center position Digital Reverb is active. In the upper position Digital Delay is active, Delay time is controlled by the Time pot. The level for Reverb or Delay on the Clean channel is controlled by the pot below this switch.

RAGE DFX PRE-ASSIGN SWITCH

Three position toggle switch. When switch is set to down position effects are not available for the Rage channel. In the center position there is a tight delay with a preset time (cannot be changed by the time pot) suitable for crunch rhythm sounds and in the upper position the Digital Delay is assigned, its level controlled by the pot directly below the switch and its delay time by the time pot

SCREAM DFX PRE ASSIGN SWITCH

Two position toggle switch. When switch is set to lower position effects are not available for the Scream channel. In the upper position Digital Delay is assigned to the Scream channel its level being controlled by the pot directly below the switch and its delay time by the time pot.

4- AMPLIFIER OPERATION REAR PANEL

POWER SWITCH

Before turning power on make sure standby switch is off and the amp is connected to 120 volt power and a speaker cabinet.

A/C INLET

CONNECT 120 VAC POWER HERE

WARNING!!!!!!

ALWAYS CONNECT THE AMPLIFIER TO A GROUNDED OUTLET. DO NOT DEFEAT THE THIRD PIN ON THE A/C CABLE. THIS IS A MANDATORY SAFETY FEATURE TO PREVENT SHOCK HAZARDS AND THERE ARE NO CONDITIONS THAT SHOULD EVER REQUIRE THIS TO BE NECESSARY. THE THIRD PIN ALSO IMPROVES THE SHIELDING CAPABILITY OF THE CHASSIS AND LOWERS NOISE FROM THE AMP

MAIN FUSE

5 amp Slo-Blo fuse is across main a/c line input and serves to protect the entire amplifier.

HT FUSE

1 amp Slo-Blo is across DC high voltage for tubes and among the other things it protects is a fairly good indicator of a bad output tube when fuse is blown.

WARNING!!!!

1-Always disconnect power and let amp sit for several minutes to drain the power supply before changing any tubes or fuses.

2- Fuses are not active devices. They are not a component in the amplifier that has anything to do with sound or operational performance. They have but one crucial function – to protect the amp's componentry and reduce the risk of fire in the event of a short inside the chassis. Only use the stated fuse values 5amp Slo-Blo for mains and 1amp Slo-Blo for HT fuse. **NEVER UNDER ANY CONDITIONS USE FOIL TO BYPASS THE FUSE.** If you are at a gig and blow a fuse the temptation to do this is great, but fuses blow most of the time to protect a fault condition elsewhere in the amp - **THEY ARE NOT THE PROBLEM THEMSELVES.** If that condition still exists defeating the fuse will likely result in major catastrophic damage to the amp, fire, injury or fatality.

RAGE/SCREAM LOUDER CONTROL-

This control is operable only when the foot switch is in use and its function switch is activated. Gives the player the ability to control an alternate master volume setting for the rage and scream channels.

EXTERNAL EFFECTS LOOP SECTION

The Scream 130 contains an external effects loop that is located in the signal chain between the output of the pre amp and input to the power amp section. The send circuit has a very low impedance output to minimize tone and level mismatches with a wide variety of effects. The loop is configurable as either a series or parallel loop. Before we go farther let us define both these types of loops as they are a source of confusion to many players.

SERIES LOOP-

This breaks the entire signal path between the pre amp and power amp. Signal must be run through effect units that provide their own mix of dry to effect balance or their mix controls must be set to output dry signal. Please note if the Series/Parallel button is set to Series and no FX are plugged in, no sound will be output from the amplifier.

PARALLEL LOOP-

This setting keeps a path inside the amplifier for the dry sound so its integrity cannot be compromised by the limitations of the effect unit that is connected. Only effect units that are capable of outputting effect sound only (no dry signal) should be used on the parallel setting because any dry sound output from the effects will be added to the dry sound passing internally in the amp and diminish the level of the effect and possibly cause phase cancellation if the effect unit dry output is not in phase with amp dry sound.

HERE IS THE EXPLANATION OF THE EXTERNAL EFFECT LOOP CONTROLS:

RETURN LEVEL POT

Controls the signal level being returned to the power amp in series mode or the balance of dry to effect in parallel mode

RETURN JACK

Connect effect device output here

-20DB/0DB SWITCH

Sets the overall sensitivity of the loops return circuitry and Send and Return pots. It optimizes loop connection with devices that may have a very high or low level. Pushing this button in brings in more level to match for instance an old style stomp box that was made to drive an pre amp input and not a power amp input .

PARALLEL/SERIES SWITCH

Changes mode of external loop from series to parallel. Note that in series mode if no effects are connected or if either of the send and return pots are set to their minimum level when effects are connected no sound will be heard from the amplifier. In parallel mode the send and return pots are disconnected if no effects are hooked to the jacks so their settings will not influence the volume of the amplifier

SEND JACK

Connect input to effect device here

SEND POT

Controls signal level output to effects unit. Set high enough to maintain good signal to noise ratio but be careful not to overload the input of the effect. Remember many old stomp boxes were designed to work directly with a guitar pickup so the line level signal available at the higher ranges of this control will severely overload their input circuitry. In parallel mode the send control can also be used as a pre amp line out to slave to another power amp section. The internal effects of the scream 130 will also be heard in the signal from this jack.

SPEAKER JACKS-

Both speaker jacks are wire in parallel so a single cabinet may be plugged into either one. ***IMPORTANT***- Never operate the amplifier without a speaker load connected. This may cause damage to the output transformer and there will be a high voltage present at the output jacks that is hazardous. Always use a speaker cable to connect the output of the amplifier to the speaker cabinet- do not use shielded pre amp wire

IMPEDANCE SELECTOR-

The Impedance Selector switch allows the amplifier output to be matched to the impedance of the cabinet(s) being used. This provides optimum volume, tone and reliability. Three positions are available 4 ohms, 8 ohms and 16 ohms. If a single cabinet is being used set the switch to the impedance listed on the speaker cabinet. If you are using two 16 ohm cabinets set the switch to 8 ohms or two 8 ohm cabinets would be set to 4 ohms.

5-FOOT SWITCH

Included with the Scream 130 is a 5 button foot switch with a detachable cable. The cable is a standard 9 pin computer style serial cable and can be replaced with any similar 9 pin cable as long as all 9 pins are connected (some cables do not connect all the pins).

Each foot switch function has a LED indicator that when illuminated indicates that the function is active. The first three switches control the amps channels and are of the momentary type. Access to any of the three channels requires only a tap on its respective switch. The access is random so it is not necessary to tap on more than one switch to get to any channel as on some other amps. Additionally no special setting of the front panel switches is needed to make the foot switch work. Pressing a switch on the front panel or foot switch at any time will take you to the selected channel.

The next switch to the right is the master kill switch for the Digital FX. When the foot switch is plugged in the FX light must be illuminated in order to hear any FX. This switch is global to all three channels and will control any effect that has been selected.

The next switch controls the secondary Master Volume control on the rear panel for the Rage and Scream channels allowing footswitchable control over those channels if it is needed to change volume. This function is only available when the foot switch is plugged in.

6-TROUBLESHOOTING

DEAD

- 1- Is amp plugged in and receiving power? Verify outlet supplying power is OK
- 2- Is the main fuse blown? Disconnect power before checking. If new fuse blows - see an authorized service center for help

NO SOUND

- 1- Is the amp plugged into a live 120 volt grounded outlet with the power switch turned to the on position? The front panel lights should be on. If they are not, disconnect the amplifier from the outlet and check the main fuse on the rear panel. If it is blown, replace only with an equivalent value and type fuse. If it blows again please have the amplifier checked by a qualified technician. **NOTE: A FUSE IS NOT A COMPONENT IN THE AMPLIFIER THAT HAS ANYTHING TO DO WITH ITS SOUND OR OPERATIONAL PERFORMANCE.** Fuses have but one crucial function – to protect amplifier componentry and reduce risk of fire or shock hazard in the event of a short inside the chassis. Only use the stated fuse values- 5amp Slo- Blo for mains and 1 amp Slo-Blo for HT.

NEVER UNDER ANY CONDITIONS USE FOIL TO BYPASS THE FUSES. IF YOU ARE AT A GIG AND BLOW A FUSE, TEMPTATION TO DO THIS IS GREAT, BUT FUSES BLOW MOST OF THE TIME TO PROTECT A FAULT CONDITION ELSEWHERE IN THE AMP- **THEY ARE NOT THE PROBLEM THEMSELVES.** IF THAT CONDITION STILL EXISTS DEFEATING THE FUSE WILL LIKELY RESULT IN MAJOR CATASTROPHIC DAMAGE TO THE AMP, FIRE, INJURY OR FATALITY.

- 2- Is Standby switch in the Alive position?
- 3- Is the External Effects Loop set to Series (button pressed in) when no effects are plugged into the rear panel effects jacks. Put loop in parallel mode (button out)
- 4- Are the Effect Send and Return Level Pots on the rear panel turned up if effects are patched in? If either pot is set to zero in the Series effect mode no sound will be output from the amplifier. If there is still no sound remove all effects and set the loop to Parallel mode (button out). If sound is now produced there is a problem with the effects or their cabling.
- 5- Is the HT (output tube) fuse blown? Disconnect power before checking. A blown HT fuse is an almost certain indication of a power tube problem as this fuse is directly connected to them and if a new fuse blows immediately when the standby switch is activated it is time to replace the output tubes. Power tubes sometimes become intermittent and may work for a while again after the fuse is replaced. If the fuse is blowing occasionally it may also be time to replace the tubes. Primal Audio recommends having a service center replace tubes especially in situations that involve blown HT fuses. If a tube failure situation occurs not only will they optimize the bias of the replacement tubes, but they can check to make sure no other componentry failed due to a shorting tube. Screen resistors notoriously burn open during tube failure. If a replacement set is installed without checking them, the tube installed in the socket

connected to a bad resistor will light up but will not produce any sound possibly leaving only two to three of the four output tubes working and the amp will not sound right.

POOR SOUND-

- 1- Microphonics/crackling/squealing/ low output- possibly a pre amp tube- remove the pre amp tube covers and use your finger to tap on each tube. See if you can tell which tube is the culprit. Check by substituting with a known good tube
- 2- Poor sound - lack of bass, overall poor tone especially at louder settings. One or more of the output tubes may not be functioning
- 3- Hum accompanied by blowing of the ht fuse. - shorted or intermittently shorting output tube.

RAGE /SCREAM LOUDER CONTROL NOT WORKING-

- 1-Foot switch must be plugged in and function must be activated

NO INTERNAL FX

When foot switch is plugged in the FX lite must be illuminated.

NO EXTERNAL EFFECTS

In Parallel effects mode the rear panel Send and Return pots must be turned up or no effect sound will be heard.

7- OUTPUT TUBE INFORMATION

The Scream 130 comes with EL34 power tubes installed. It is possible to use a 6L6 power tube but a technician will need to go inside the amp and make a minor circuitry change and also reset the bias .

Here is a brief explanation of the differences you will encounter, but bear in mind that higher settings of the adrenaline controls will mask a lot of the differences in tone between output tube types especially at lower volume settings and it may be a better idea under those conditions to select an output tube type based more on reliability than tone.

EL34

More defined mid and top end. More output than 6L6. Absolutely more dynamically responsive to picking than a 6L6 tube. Especially noticeable on the clean sound where a spongy / rubber bandy feel comes from your picking. If you are leaning more towards output distortion than pre amp this tube may be a good choice .

Bear in mind that the reliability of this tube is much lower than the 6L6 and it is strongly recommended to carry extra fuses and tubes to your gig in the event of a tube failure. Recommended brand is the Ruby Tubes EL34BSTR.

6L6

More thunderous low end response. Higher reliability especially with the Primal Audio recommended brand – the Ruby Tubes MSTR007. Picking response is more of the classic American style. If you are using more pre amp distortion than output you may have greater success with a 6L6 as it is more reliable and you are depending less on the tubes sonic character anyway.

BIAS

The Scream 130 contains internal controls to optimize both the bias and balance of the output tubes. Proper bias insures proper tone and longer life of the output tubes and proper balance provides greater dynamic picking sensitivity sweeter sounding distorted chords and optimum low end response. These controls are not user adjustable and must be adjusted by a qualified service technician.

8- WARRANTY INFORMATION

WARRANTY TERMS AND CONDITIONS

Primal Audio Inc. warrants that the Primal Audio product you have purchased shall be free of defects in parts and workmanship for a period of one year from the original date of purchase or one year from the date of dealer invoice for dealer stock repairs. This Warranty is extended to the original purchaser only and is not transferable to any subsequent owners. Warranty service may only be obtained from the factory or a factory authorized Primal Audio service facility. Primal Audio Inc. reserves the right to repair or replace the product at its discretion. If we elect to replace the product the replacement may be a reconditioned unit. This Warranty is valid only for products purchased in the USA and is valid only in the USA. Determination of qualification for Warranty service is to be made by Primal Audio.

To obtain Warranty service the customer must provide proof of purchase in the form of a dated sales slip from an authorized Primal Audio dealer along with the product serial number. All transportation and shipping charges both to and from an Authorized Service Facility or the Primal Audio factory are the sole responsibility of the customer. All products submitted for repair must have a visible serial number that has not been altered, defaced or removed.

All tubes shall be covered under this Warranty for a period of 90 days and there is no Warranty on cables, covers or external fuses.

The following is not covered by this Warranty: Normal wear and tear, damage due to shipping, accident, fire, improper handling and abuse or to units used for loan or rental. Damage resulting from modification or unauthorized repairs will not be covered and will void this Warranty.

Controls and jacks that sustain physical damage are not covered. The cleaning of controls or contacts due to exposure to dirty, dusty, or otherwise contaminated environment and any labor incurred in the biasing of output tubes is not covered.

Primal Audio Inc. agrees to provide repairs or a replacement unit within a reasonable amount of time. Primal audio will not be held responsible for delays in completing repairs due to delays in obtaining parts needed to repair the product.

Primal Audio Inc. will not be held responsible for damages due to loss of use, inconvenience, lost profits, lost savings, lost income while the product is being serviced or damage to any other equipment related to the product.

THE FOREGOING CONSTITUTES THE ONLY WARRANTY MADE BY PRIMAL AUDIO WITH RESPECT TO THE PRODUCTS AND IS MADE EXPRESSLY IN LIEU OF ALL OTHER WARRANTIES EXPRESS OR IMPLIED. Any implied warranties, including without limitation, any implied warranties of merchantability or fitness for any particular purpose, imposed under state law are limited to the duration of this limited warranty. Some states do not allow limitations on how long an implied warranty lasts, so the above limitations may not be applicable to you. Some states do not allow the exclusion or limitation or incidental or consequential damages, so the above limitation may not apply to you. This Warranty gives you specific legal rights, and you may also have other rights which vary from state to state

9- PRIMAL AUDIO INC. CONTACT INFORMATION

E-MAIL:

Sales: sales@primalaudio.com

Technical support and Repairs: support@primalaudio.com

Questions and comments: feedback@primalaudio.com

SNAIL MAIL:

Primal Audio Inc.
11360 Fortune Circle #E8
West Palm Beach, Florida 33414

TELEPHONE:

561-602-9214