

REPLEXI | A 2.0 Plexi Experience

Based on a classic-design amp, the Dreamaker Replexi is also equipped with some unique features, that's why we suggest you read this short manual to get the most out of it!

POWER SCALING

The Power Scaling technology integrated in the Replexi allows easy adjustment of the output wattage of your amp from 50 to 1W, to obtain the coveted "Plexi on 10" tone at any volume! PS is not only the best sounding power reduction technology available today but it is also smarter than traditional attenuators since it allows to extend tubes' life every time that full power is not needed.

The Power Scaling section consists of three controls: POWER, DRIVE and NF (negative feedback). The equivalence to an amplifier without Power Scaling is obtained by setting all the three pots to 10. Reducing the power is as simple as turning them down simultaneously by the same amount (for example setting them to 5 5 5).

HOW IT WORKS

The POWER control varies the power tubes' anode voltage and therefore the actual power the amp is able to produce.

Lowering the anode's voltage also reduces the tube headroom. That's why, in order to maintain the desired tone, we also need to "scale" the DRIVE pot to match the POWER pot setting.

Plexi-type amplifiers also use negative feedback, a parameter that, without going into technical details, needs to be compensated again by adjusting the NF pot to the same setting as the DRIVE and POWER pots.

That's how Power scaling works!

Once the amount of power we require to play has been determined, it is possible to adjust the individual controls for a more specific fine-tuning (in fact not all Plexi amplifier models use exactly the same amount of negative feedback and drive signal).

For example, setting the DRIVE pot to a higher value than the NF and POWER will make the power tubes distort more, whilst a lower setting will make them distort less (making the amp perform more like a master-volume-amp).

Setting the NF pot to a higher value than the DRIVE and POWER will reduce the power-amp damping for a looser and more resonant tone (more bass and treble), whilst a lower setting will make the sound tighter and more controlled (more linear frequency response).

Typical Plexi settings are usually found within an adjustment range of the DRIVE and NF pots of +/- 1 compared to the POWER pot setting.

POWER OUTPUT LEVELS

The following "PWR pot setting" vs "power out" will help you to understand how much power you are using (measurements taken at the threshold where power-amp starts to distort).

PWR 10 > 63W | PWR 8 > 51W | PWR 6 > 18W | PWR 4 > 9W | PWR 2 > 1W

THE SIX SWITCHES | All the Plexi you want in a single box

Plexi aficionados know very well how many variants of this historic amplifier have been manufactured, making it almost impossible to explore them all (also considering the availability and costs involved!). This used to be the case until now...but here comes the Replexi!

In fact, our new flagship amp provides the user with six smart little switches that allow you to recall all circuit variants made by the historic British manufacturer in well over 10 years of production.

Switching from the earliest JTM specs to the more aggressive Plexi ones of the mid 70's through everything in between has never been easier!

The six switches, numbered according to the position they occupy within the circuit from input to output, can be operated at any time and in any order with the only precaution - especially at higher volumes - of temporarily lowering the DRIVE pot to avoid the annoying "pop" noise that some of them inevitably produce on activation.

It will therefore be possible, referring to the tables below, to recall the specs of the desired Plexi amp or simply use your ears as guidelines to tailor your own Plexi tone.

S1

This switch refers to the cathode configuration of the first amplification stage.

SH (shared cathode)	Maximum gain, flat freq response	JTM series, 1992, early Plexi
SP (splitted cathode)	Attenuation of low frequencies of about 7.5dB (Low shelf @ 140Hz)	1987, 1959, 1967 (1970 official schematics)
SP2 (splitted cathode 2)	Attenuation of low frequencies by about 3.5dB (Low shelf @ 330Hz)	1987x, 1959SLP, 1959HW

S2

This switch changes the value of the coupling cap found between the first amplification stage and the Gain control.

.022	Flat freq response	JTM series, 1992, early Plexi
.0022	Bandwidth limitation for low frequencies (HPF @ 80Hz)	1987, 1959, 1967 (1970 official schematics)

S3

This switch changes the value of the bright cap installed on the GAIN control. When engaged, the bright cap allows the high frequencies to bypass the potentiometer and reach the next stage without any attenuation (as if for high frequencies the GAIN potentiometer was always set to 10). The bright effect gradually decreases with GAIN setting being increased, until it is completely cancelled with gain maxed out (so it is fair to say that the bright cap makes the GAIN pot to behave as a tone control too).

100p	The bright only affects the high frequencies	JTM series, early Plexi
-	No bright capacitor. Flat freq response	Bassman, 1992, 1967
4.7n	The bright acts on all frequencies except the low-end	1987 e 1959 (1970 official schematics)

S4

This switch refers to the value of the cathode bypass capacitor of the second amplification stage.

.68	Mid and high frequency boost (+3.5db High shelf @ 350Hz)	1987 e 1959 (1970 official schematics)
-	No bypass capacitor used. Flat freq response.	Some variants of 1987 and 1959. 1987X
FAT (fat cap)	It refers to a value of the bypass capacitor being large enough to maximize the gain stage at all frequencies (+4dB boost compared to the “no bypass” cap settings).	EVH Plexi mod

S5

After passing the second amplification stage, the signal runs through a tube buffer (cathode follower) to drive the tone-stack. This switch refers to the specific tone-stack variant used.

EQ1	Mid frequencies always slightly attenuated with TMB pots at 5 (-7dB @ 800Hz)	Bassman, JTM series, 1992
EQ2	Less attenuated mid frequencies than EQ1 (-5dB @ 700Hz) and higher output signal (less insertion loss)	1987, 1959, 1967 (1970 official schematics)

S6

This switch refers to the value of the coupling capacitors present between the phase inverter and the power tubes.

.1	Flat freq response	Bassman, JTM series, Super Bass, early Plexi
.022	Low frequency bandwidth limitation (HPF @ 30Hz). This filter also reduces bias shifting recovery times during clipping	1987, 1959

SUGGESTIONS FOR SETTING THE SWITCHES

The first switch you may want to experiment with is probably **S3** (bright cap). For example, if you are playing an **humbucker**-equipped guitar and want to achieve an aggressive cutting tone you could try the .68 setting, while for a more bluesy tone you could find the 100p setting more appropriate (do not forget that bright caps will make the volume pot behave also as a tone control, so there will always be a sweet spot setting that will “tonally” sound best). On the other hand if you are using a **single-coil** equipped guitar, which will probably be already bright on its own, please consider using the “no bright cap” option. Keep in mind that when using 100p or no bright cap you will probably need to rely more on the tone stack to make the preamp voicing more “distortion friendly” (for example cutting some bass frequencies). To end with, while setting **S1** to .0022 and **S2** to SH1 (or SH2) will probably fit most rock players' needs, **S5** and **S6** settings will be more about personal preferences.

CONSIDERATIONS ABOUT THE PLEXI CIRCUIT EVOLUTION

As you can gather from the tables above, the evolution of the Plexi circuit over the years has primarily been driven by the intention of reducing the low frequencies content (to keep a good definition in distortion) and of emphasizing the upper mid frequencies to provide a more aggressive and cutting tone.

The above mentioned details are in fact the reason for having to rely quite heavily on the equalizer in order to get a tight Plexi tone from a JTM type circuit (which derives directly from a non-distortion oriented amp like the Fender Tweed Bassman).

NOTE 1

The most attentive Plexi fans will surely have noticed that the Replexi has only one input instead of the standard 4. The decision to reproduce only the "channel 1" was made with the awareness that the use of "channel 2" is for most players limited to counteract an often overbright "channel 1" (via channel bridging). Because the Replexi already integrates all the switches needed to fully control the brightness of "channel 1", we felt that "channel 2" could safely be omitted.

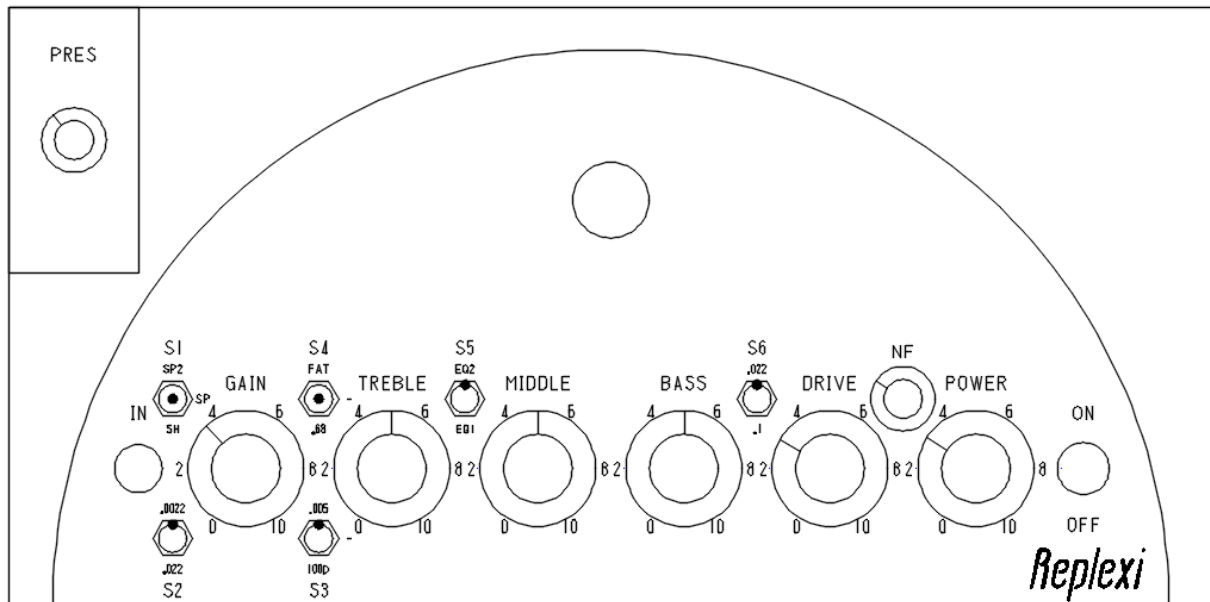
NOTE 2

Like in the original plexi amplifiers, the Presence pot is a bit scratchy, due to some VDC running across it. We could have corrected the problem using the same circuitry used later in the 800 series, but as for everything else, we preferred to keep the circuit as authentic as possible.

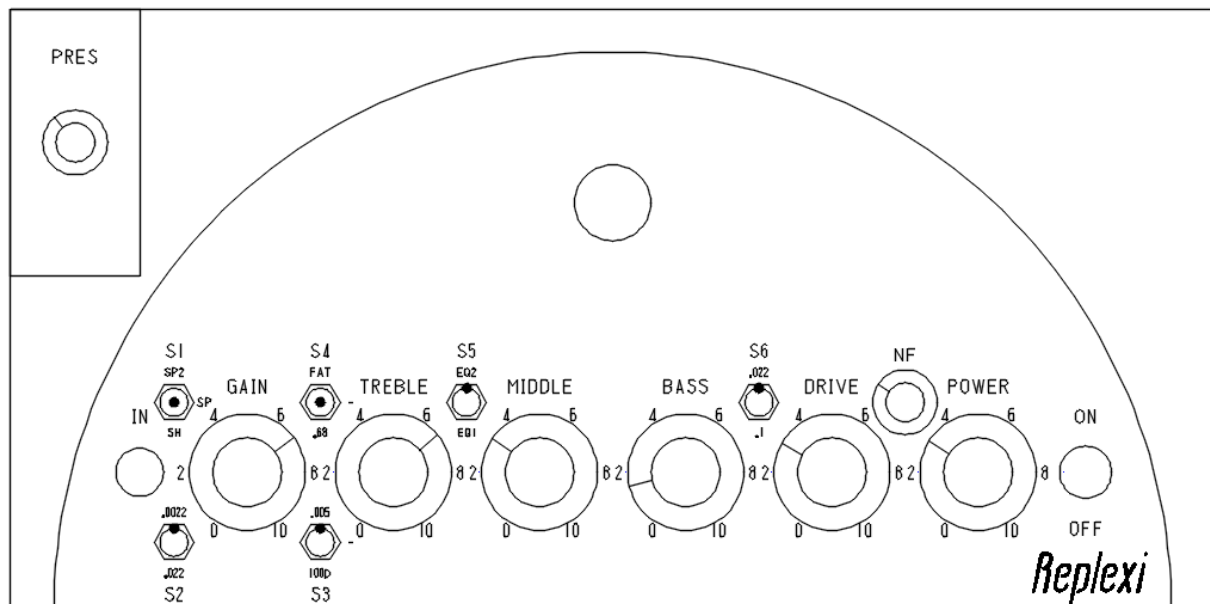
STARTING SETTINGS

The following settings were obtained at moderate listening levels, using a 212 Dream cab equipped with Greenback speakers (our favorite speaker choice for this amp) and a few standard guitars. They are purely subjective and the sound result may vary a lot using different cabs/guitars.

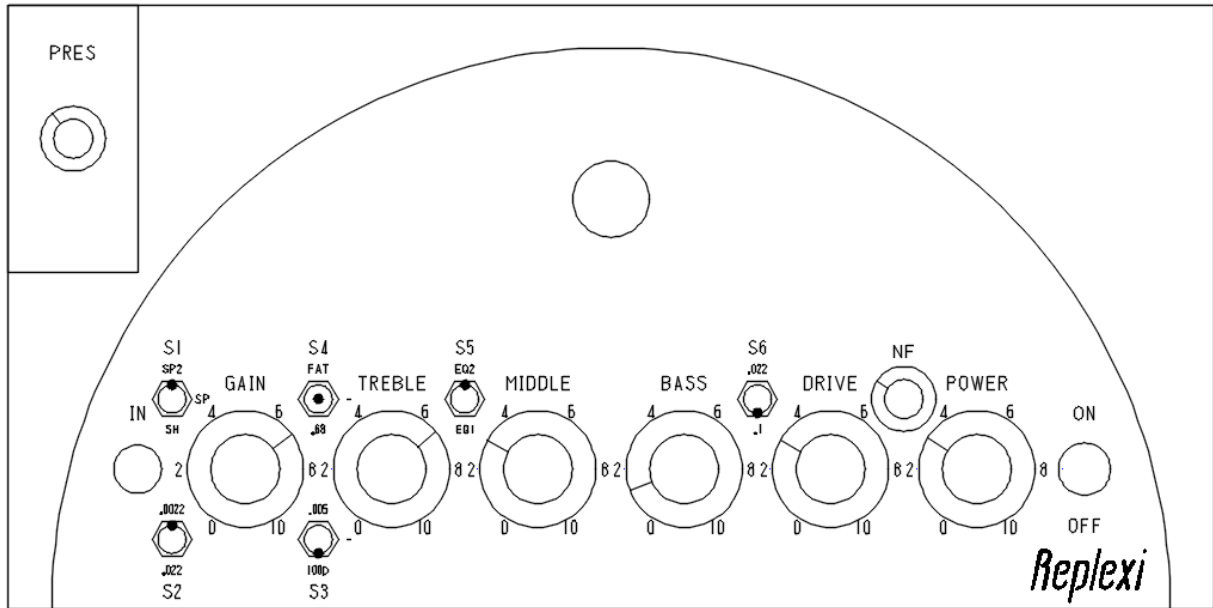
LES PAUL - MID '70 PLEXI - EDGY



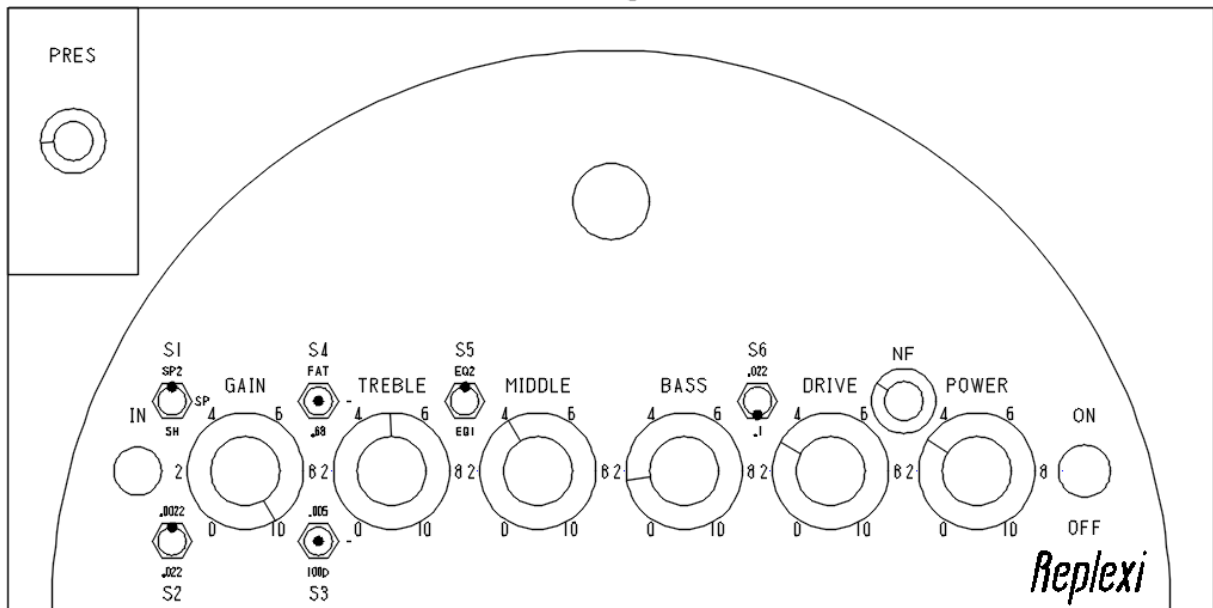
LES PAUL - MID '70 PLEXI - LEAD



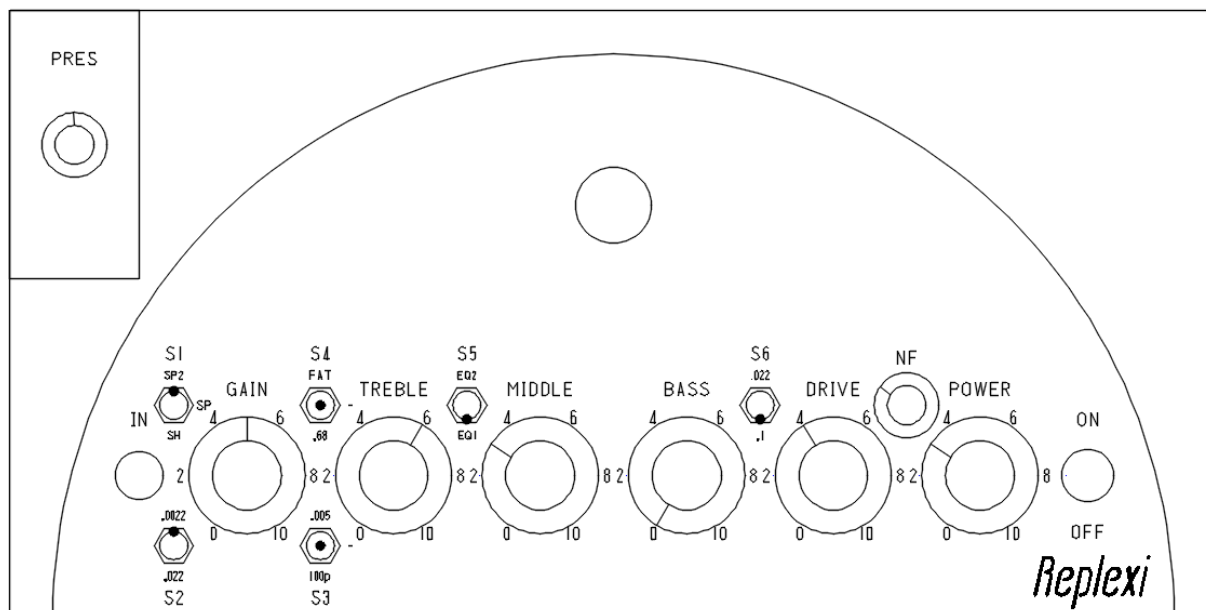
335 - JTM - BLUESY



STRAT (single coil)

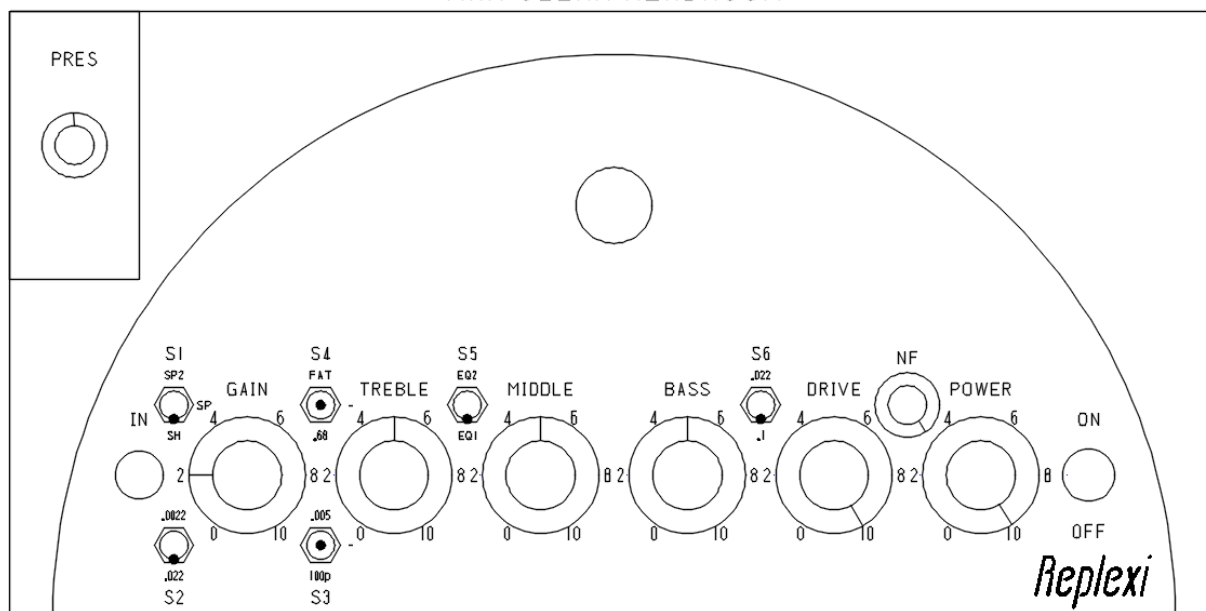


SWEET HOME ALABAMA



Notes : Strat pick-up selector on 2nd position

MAX CLEAN HEADROOM



Bassman like settings (w/ single coil guitar)

YOUR SETTINGS

