

MANLEY
LABORATORIES, INC.

OASIS PHONO STAGE OWNER'S MANUAL

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THE INSIDE STORY

Q: You mentioned that you first listened to the prototype with Pete Lyman at [Infrasonic Mastering](#). Why didn't you name it "The Infrasonic Phono Stage"?

A: EveAnna Manley replies, "Well, 'Infrasonic'. Yeah, that's an unfortunate adjective for a phono stage, as we aren't trying to amplify any frequencies that live beneath the sonic range. So, we chose another long-time mastering studio partner to honor in naming this new product. OASIS Mastering was founded in the mid-1990s by Eddy Schreyer. David Manley was hired to design and build Eddy's first version of the [OASIS Mastering](#) facility on Ventura Boulevard in Studio City. Midway through the construction, David Manley left the country and moved to France, leaving us to carry on and complete the installation. It was an emotionally charged time in my life, and these internal feelings fueled me to work hard and perform at a higher level. Eddy and fellow mastering engineer Gene Grimaldi were supportive friends to me at the time and still are today. We all needed each other to move through those disruptive times, that's for sure. Tying it back to the name of this phono stage, as this is a 'set-it-and-forget-it' design, after the loading and gain switches are set, you are invited to put aside your work and enjoy your musical vacation with our OASIS, a retreat for your vinyl enjoyment."



On Any Weekend...

Eddy Schreyer and EveAnna Manley putting on their rollerblades to skate down the beach path along the Pacific Coast Highway from Will Rogers State Beach through Santa Monica and Venice all the way to Manhattan Beach, and back, on any weekend during the late 1990's.

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INTRODUCTION

THANK YOU for choosing the MANLEY OASIS Phono Stage! Please read this manual carefully as it contains information which is essential to the proper operation and maximum enjoyment of this fabulous instrument.

At the start of the 21st Century, Manley Labs developed what would become a Reviewers' Reference, the Manley STEELHEAD, a novel, flexible, and innovative phono preamplifier. A few years later, a derivative stripped-down product was developed: the Manley CHINOOK. State-of-the art performance became available at a fraction of the cost of the STEELHEAD. Already proven over ten years with thousands of units deployed to all corners of the globe, in 2024 we incorporated our MANLEY POWER® Switch Mode Power Supply into the CHINOOK successor, Manley OASIS Phono Stage. This crucial center of technology was purposefully designed for Manley Labs, and specifically for our vacuum tube audio circuits by legendary audio designer Bruno Putzeys. MANLEY POWER represents a technological advantage and a launch into the future that our peers do not enjoy! Additionally, we embraced the opportunity to upgrade the chassis to more a luxurious steel case with prodigiously radiused edges that will be shared amongst three more upcoming line and phono preamplifiers which will bring us into our fifth decade of audiophile production.

So, roll out the red carpet, and take pride as we do in your new Manley OASIS Phono Stage. Set-up is super-easy. Please read through this manual so that you confidently integrate this unit into your system and can get on with enjoying your record collection!

Unpack your OASIS Phono Preamplifier carefully and make sure that all supplied accessories are present. Examine all items for any possibility of shipping damage. All four tubes should be standing at attention in their sockets. If the unit is damaged or fails to operate, notify the dealer who supplied the unit, contact the shipper if the packing box shows excessive damage, or contact us by heading to the Tech Support section of our website if you think we can be of service.

Your OASIS was packed with extreme love and care. Each box includes the following components and accessories:

1 x 6 foot Mains Cable IEC 3 to 3 pin connector suitable for your country
(that you will probably replace with an expensive audiophile cord anyway.)

1 x Owners Manual (that we hope you will keep reading.)

It is wise to retain the shipping materials for future use, as they are custom-formed for the preamplifier and will greatly minimize the chance of shipping-related damage should you ever need to put your precious OASIS in the careless hands of The Shipping People again.

And don't forget to head on over to our website to register your warranty! www.manley.com/register



GETTING STARTED

INSTALLATION PRECAUTIONS

- a) Avoid locating the preamp where it will be exposed to direct sunlight, excessive humidity, dust, or moisture. Extreme environments may temporarily or permanently degrade preamp performance.
- b) Keep the preamp housing away from sources of strong magnetic field radiation, such as large video display CRTs, large power lines, or radiating power transformers in nearby equipment. Keep in mind that the tiniest disturbance to sensitive signal cables will be amplified many hundreds or thousands of times.
- c) Locate the preamp away from heat-radiating sources, such as other large amplifiers, or space-heating equipment. Heat is the enemy of electrolytic capacitors. The cooler you keep your audio electronics, the longer they will last!
- d) Make sure the preamplifier is switched off before making any system connections.
- e) Dissipate any static electric charge build-up on your body by touching the enclosure before making or changing any system connections. The preamp electronics are fairly robust as far as immunity to damage from static charge is concerned, but total immunity cannot be had without unacceptable compromise of audio performance.
- f) It is also a great idea to dissipate any static electricity from your body to a system ground before transferring that charge to your record because after that record starts spinning, it can in effect become a Van der Graaff generator building up even more charge which eventually has to find ground somehow. You really don't want this electrostatic discharge running through your audio chain, so take precaution to minimize the buildup before you place the LP on your platter.
- g) Be careful to feed only low-level phono cartridge signals to the preamp input connectors. Sustained line-level signals above 15 Volts p-to-p may cause damage to sensitive MC input stages even when the preamp is in the standby mode or when the power is off.



AC MAINS VOLTAGE SELECTION

Guess what? You don't have to worry about this!

The OASIS is driven by MANLEY POWER which auto-senses the mains input voltage and can be operated anywhere in the world at any voltage between 90 and 254VAC and at any frequency, 50Hz or 60Hz, without reconfiguring anything. All the power supply rails are regulated and amply filtered. Your OASIS has been certified by the FCC to be immune from outside RF interference and guaranteed to comply with emissions regulations.



SERVICING

Do not attempt any servicing without consulting your dealer or Manley Labs. The user should not attempt to service the unit beyond what is described in the operating instructions. All other servicing should be referred to qualified service personnel. This unit has high voltages present. Do not connect the AC supply cord until all other connections have been made.



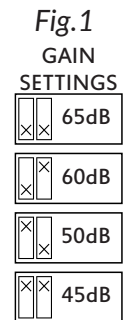
OPERATIONAL NOTES

1. STANDBY POWER SWITCHING

The front-panel power switch toggles the OASIS between a normal operating state and a near-zero-power sleep mode. No operating voltages are present when in sleep mode, except for a separate low power standby circuit in the power supply. The power switch will shine in a DIM mode when power is applied to the IEC power entry, with the push-button OUT in SLEEP mode. When you push the power switch to latch IN, the LED will blink for 45 seconds of warm up time before fully illuminating indicating that the output relays have released and the unit is ready to operate.

2. GAIN SELECTION

The GAIN switches are located on the rear panel of the unit. By changing the DIP switch settings, the gain may be changed from 45dB, 50dB, 60dB or 65dB. Typically the 45dB setting is for moving-magnet cartridges and the 60dB setting for moving-coil. Start with the lower setting to see if that will be sufficient for your system, knowing that more gain will create more amplification noise. Your OASIS comes factory set for 45dB gain with both switches set UP.



Before changing the GAIN, either power down the unit or MUTE your upstream devices as you do not want to be amplifying noises through your system. Use something like a small flat screwdriver or a ball-point pen to change the DIP switch settings. The GAIN DIP switches affect both Left and Right channels. Use the legend here, Fig. 1 or shown on the rear panel of the unit to set the GAIN. Remember that engaging the switches DOWN on this unit means that the switch is selected ON. Thus, to set GAIN for 45dB, you will push both the GAIN switches UP. To set for 65dB of GAIN, you will push both of the switches DOWN.

3. SELECTABLE CARTRIDGE RESISTANCE AND CAPACITANCE LOADING

Your OASIS is equipped with a flexible set of cartridge loading options. See Fig. 2 on Page 5 for 32 possible “R” loading choices. The FIRST STEP is for YOU to find out from your cartridge manufacturer what the recommended resistance (R) and capacitance (C) loading values should be. Don’t ask us. We didn’t make your cartridge. We don’t know. If you can’t find your cartridge’s owner’s manual, then head over to The Internet and look up the recommended loading values. You are looking for Recommended Loading Resistance (or Impedance) measured in Ohms and Recommended Capacitance loading measured in picoFarads. Note: Many Moving Coil cartridges are of sufficiently low impedance where Capacitance loading will not be called out or relevant. Most Moving Magnet cartridges will ask for 47,000 Ohms, aka, 47kOhms for the R value. This is the default loading of the input when none of the R loading switches are engaged.

4. SETTING THE LOADING SWITCHES

Typical phono interconnect cables will exhibit self-capacitance on the order of about 20-30 pF per foot. If the interconnect cable is 3 feet (~ 1 meter) in length, you may expect about 60-90 pF of input capacitance to be present due to the interconnect cable alone and you should factor this into the final calculation.

See Below Fig.2; Manley OASIS rear panel showing the location of the Right and Left channel loading dip switches. Each switch-bank contains 3 x Capacitance and 5 x Resistive Selectable Load Values

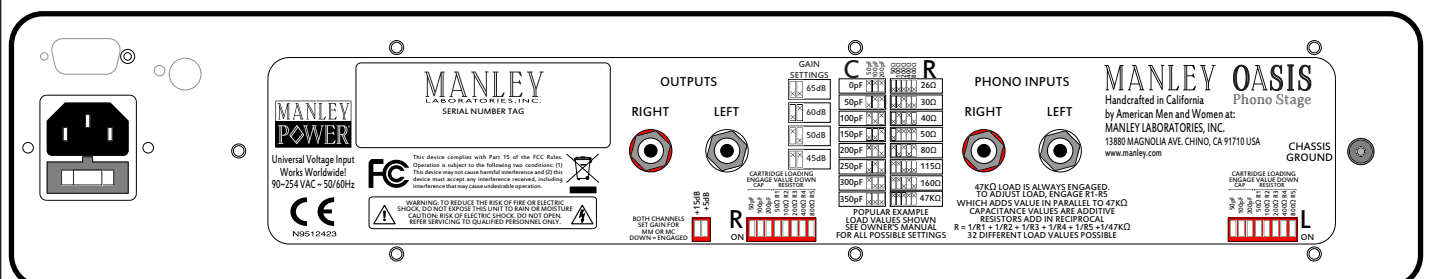


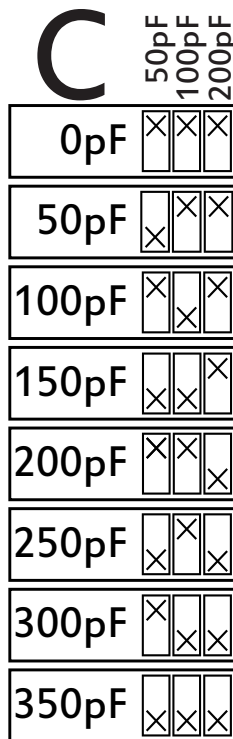
Fig.2 - Rear Panel Layout

Fig.3 Resistance Loading Table

R1	R2	R3	R4	R5	RESULTANT LOAD
50	100	200	400	800	
ON	ON	ON	ON	ON	26 Ω
ON	ON	ON	ON	X	27 Ω
ON	ON	ON	X	ON	28 Ω
ON	ON	ON	X	X	29 Ω
ON	ON	X	ON	ON	30 Ω
ON	ON	X	ON	X	31 Ω
ON	ON	X	X	ON	32 Ω
ON	ON	X	X	X	33 Ω
ON	X	ON	ON	ON	35 Ω
ON	X	ON	ON	X	36 Ω
ON	X	ON	X	ON	38 Ω
ON	X	ON	X	X	40 Ω
ON	X	X	ON	ON	42 Ω
ON	X	X	ON	X	44 Ω
ON	X	X	X	ON	47 Ω
ON	X	X	X	X	50 Ω
X	ON	ON	ON	ON	53 Ω
X	ON	ON	ON	X	57 Ω
X	ON	ON	X	ON	61 Ω
X	ON	ON	X	X	67 Ω
X	ON	X	ON	ON	73 Ω
X	ON	X	ON	X	80 Ω
X	ON	X	X	ON	89 Ω
X	ON	X	X	X	100 Ω
X	X	ON	ON	ON	114 Ω
X	X	ON	ON	X	133 Ω
X	X	ON	X	ON	159 Ω
X	X	ON	X	X	199 Ω
X	X	X	ON	ON	265 Ω
X	X	X	ON	X	397 Ω
X	X	X	X	ON	787 Ω
X	X	X	X	X	4700 Ω

Fig.4

Capacitance Loading Table



Refer to this legend Fig. 4 for the 8 possible capacitive loading values.

Remember, pushing the switch tab DOWN enacts the value. When selected, the capacitor values ADD together. You can see this for instance, the 150pF setting is comprised of the 50pF + the 100pF capacitors added together. Also, you can see when all three switches are UP then there is NO capacitance selected.

RESISTANCE LOADING SWITCHES

Select your desired resistance value from the Resistance Loading Table Fig. 3 to a value as close to your target as possible. Follow the row on the table to obtain the switch-states of R1, R2, R3, R4, and R5. Fig. 6: Set each channel's DIP switches to the corresponding positions. Remember, pushing the switch tab DOWN engages the value.

Fig.5 Manley OASIS Resistive Loading Possibilities

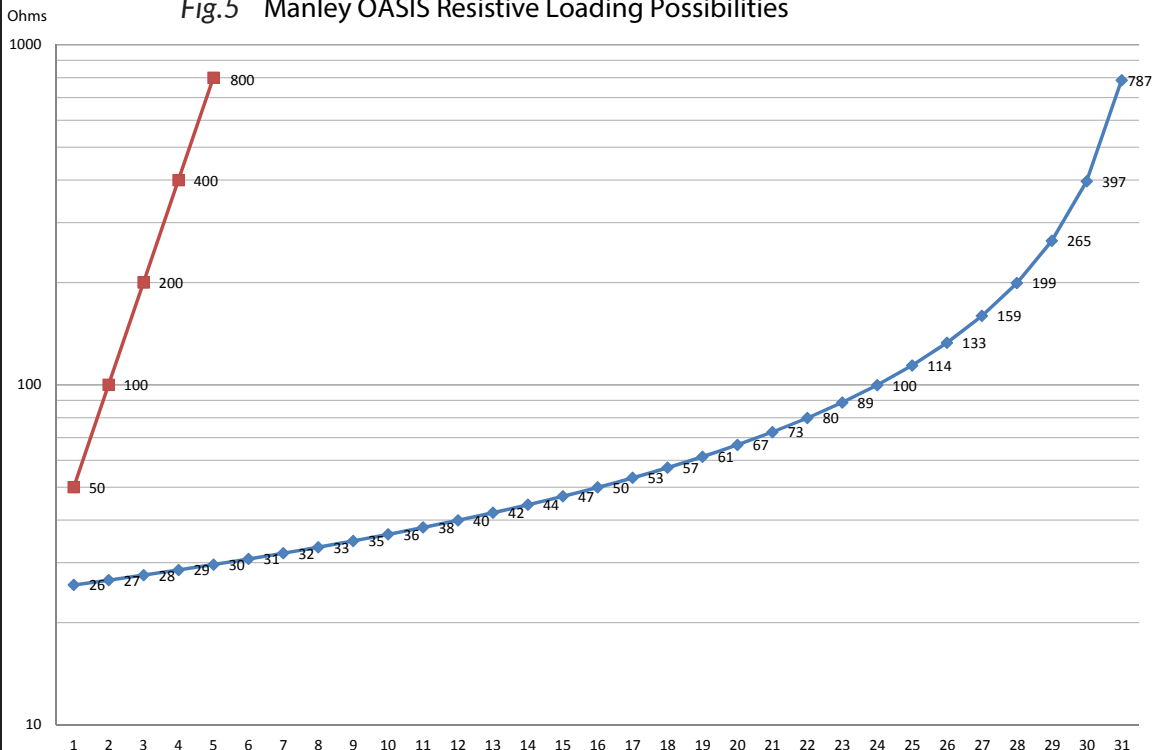
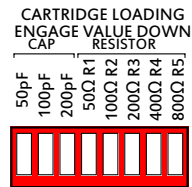


Fig.6

Rear Panel DIP switch

Left channel shown



4. SETTING THE LOADING SWITCHES (continued) If the cartridge manufacturer specifies a load capacitance of 150 pF then it is best to subtract the cable's portion, i.e. 90 pF in this example. This yields a balance of 60 pF. Thus, the audition should start with the termination capacitance switches set to 50 pF which is the closest value to your target. See Fig 4 for all possible capacitance choices.

Each cartridge manufacturer's product will work best in a laboratory sense when terminated (loaded) with a certain amount of resistance and capacitance. A good place to start is with those values recommended by the cartridge manufacturer, less the interconnect cable capacitance. A good default value, if the recommended cartridge load capacitance is unknown, is 150 pF, the sum of cable and termination capacitance switch settings. This value reflects a de facto standard as used by preamp manufacturers past and present. From there, we encourage you to try a range of switch settings until you find those values which best suit you and your accompanying components.

Also notice that the audible effects of varying the termination capacitance can differ substantially between cartridge types and brands. This is to be expected due to the greatly varying source impedance characteristics of the cartridges available today. In general, you may expect the termination capacitance value to alter, at one extreme, subtle imaging and spatial cues, and at the other high-frequency content, forwardness and speed of the reproduced sound. As with the resistance load switch, feel free to tune the termination capacitance switches for maximum sonic satisfaction even though the final setting differs from the cartridge manufacturer's specifications - and yes! You can switch the loading switches while the unit is on.

Any loading combos you choose never present any danger to any cartridge, so feel free to try any settings without worry. You won't blow anything up! If you are the sort of person who wants to fiddle with the loading all the time, please consider a Manley STEELHEAD which offers switchable loading from the faceplate. This unit, the Manley OASIS Phono Stage, is targeted to the music lover who can Set it and Forget it!



DANGER HIGH VOLTAGE!

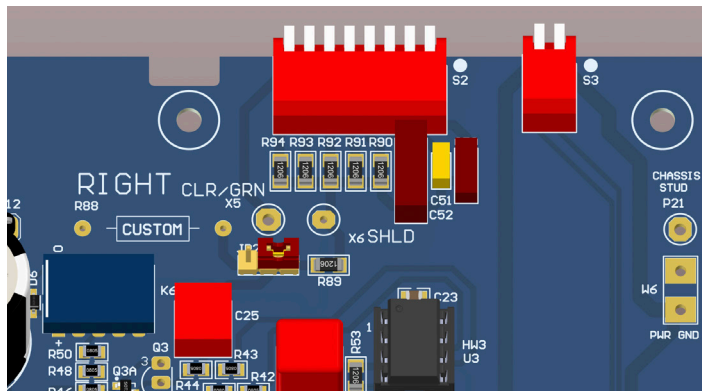
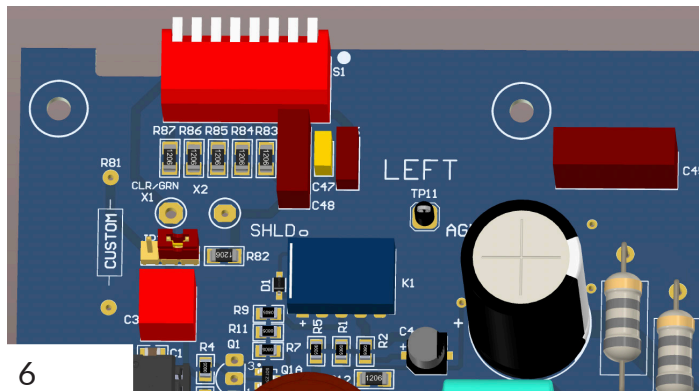
Whenever you are working inside the unit, even with the unit unplugged from the wall, remember that there are very high voltages present. Only experienced technicians should attempt to install these custom

parts. If you have never worked on any electronics before, contact your dealer or seek an experienced tech who can solder them in for you. If you have any reservations about whether or not you can perform this task, then you probably should defer to an experienced technician. Or stay happy with the vast array of stock loading choices that we have provided for you!

5. CUSTOM LOADING OPTIONS

Inside the unit located near each channel input you will find a small red jumper which can be moved to deselect the factory-stock 47kOhm default load resistor and instead allow your own termination network to be used. If you would like to solder in your choice of resistor and/or capacitor, please install them in the locations indicated below. On the LEFT channel, you will install your loading network at R81. The RIGHT channel CUSTOM load is located at R88. The silk screening on the PCB displays a rectangular resistor body labeled "CUSTOM" which shows you where to install your resistor and/or capacitor. Final production units have forked terminals at each of the pads ready to accept your custom resistor and/or capacitor. Then re-set each channel's jumper to the pins closest to the Custom Loading pads. In the images above, the standard 47kOhm R load is the part number R82 on the LEFT channel and R89 on the RIGHT channel. Both jumpers are linking pins 2&3 on the headers. Again the easy way to remember is pins 2&3 are closest to the stock standard resistor. If you want to select a custom load, then use some tweezers to pull the red jumper off pins 2&3 and instead move them to join pins 1&2 on each channel.

Pay Attention: the R and C loading DIP switches are always active. Set all of the switches UP to the OFF positions if you do not want any values in parallel with your Custom Installed Network!



FEATURES & APPLICATIONS

6. HIGH PERFORMANCE FRONT END

Your OASIS preamplifier makes the best use of passive component selection and active circuit developments generated over the past half-century. The hybrid cascode gain blocks simultaneously deliver wide-band high-gain, low noise and low distortion performance without overly complex circuitry.

The multiplicative aspect of the cascode devices output (anode) impedance means that the most important characteristics of each gain stage are preserved even though the local negative feedback used in each block is quite small. This approach makes the amplification factor of each stage insensitive to tube gain variations due to device production tolerance allowances or aging. In addition, a precision servo network automatically biases the input stage to correct for device differences and component tolerances.

Other design elements include high quiescent operating currents in each gain stage. This lowers the static and dynamic impedances found within each stage while raising the system bandwidth. This is done to ensure maximum headroom is available for the most dynamic musical performances as well as high-level pressings.

7. ACCURATE "4-CORNER" RIAA EQUALIZATION

In the spirit of high fidelity, all four RIAA phono equalization corner frequencies or time constants have been specifically addressed in the OASIS preamplifier. Historically, most designs have concentrated on the "big three" time constants of 3180, 318, and 75 microseconds. This ignores the fourth corner of about 3.2 μ s, which when ignored, causes most phono stages to continue rolling off the highest octave signals coming from the phono pickup, rather than turning the final "corner" and shelving to flat response at about 50 kHz.

As with all equalizing amplifiers intended to correct a frequency-selective emphasis curve, attention must be given when building the inverse compensation networks. Care must be exercised if the goal is to produce a highly accurate passive network coupled to low-feedback amplifiers. Experience has shown that the effort spent in faithfully adhering to the inverse RIAA equalization curve produces results that easily justify the additional procurement and manufacturing costs. To this end, only hand-selected and/or 1% tolerance components are used throughout the RIAA equalization network. This yields impeccable inter-channel phase and gain matching.

In short, the OASIS will magnify the differences in the character and personality of your vinyl recording collection, cartridge, tonearm and turntable. A microscope for the ear! Be prepared to hear previously undiscovered musical content as you play back your favorites!



FREQUENTLY ASKED QUESTIONS

Q: Hey! I get a loud POP or BANG noise through my audio system! It is random. What's wrong with my phono stage making this noise?

A: It's not the phono stage making any noises. We have seen this over and over when static on the acrylic turntable platter builds up and has nowhere to go except through the cartridge and through the OASIS into the rest of your hifi system eventually getting amplified by everything until you hear it through your speakers. This is not a problem with the OASIS. It is just amplifying what is being sent to it. It is just doing its job.

You have got to get a ground to the platter somehow so that your Van de Graaff generator has a place to discharge to besides through your audio system. See if you can get a ground wire to the center spindle housing, maybe under the spindle bearing of your turntable. Contact your turntable manufacturer asking them how to get the static that builds up on the platter to dissipate through a ground wire instead of through your cartridge/audio path! Note: we have seen this happen more often with the Hana SL cartridges than any other brand perhaps due to the Hana's ABS plastic body that also allows the static to build up on it and not dissipate through any ground path. Or it might happen more often because it is a very popular cartridge.

Another idea is to purchase the AcousTech Big Record Brush with Grounding Cord, ground the brush with the ground wire, and run it over your record and turntable to remove static before you play each record, especially in dry climates and low humidity winters.

Q: I want to use another external step-up transformer. Can I run it into my OASIS with the load set for 47 kOhms?

A: Sure thing! You can totally run an external MC step up transformer and run that into the OASIS input and set the load for 47 kOhms and set the GAIN to probably a lower setting.

Q: Which ones are the input tubes?

A: The 6922 input tubes are nearest to the rear panel. You can follow the wiring from the INPUT RCA jacks to the INPUT tubes. The output tubes are closest to the big giant white output capacitors and you can follow the OUTPUT cabling from those capacitors to the OUTPUT RCA jacks.

Q What are those LEDs inside the unit? I can see them when I look into the top cover.

A: We have some LEDs that will light up on the PCB to indicate the status of the GAIN selected. The LEDs are located towards the front left side of the main PCB and are labeled:

45dB Green LED
+15dB Red LED
+ 5dB Red LED

Remembering we start with 45dB of GAIN as standard and always active. The Green LED should always be lit.

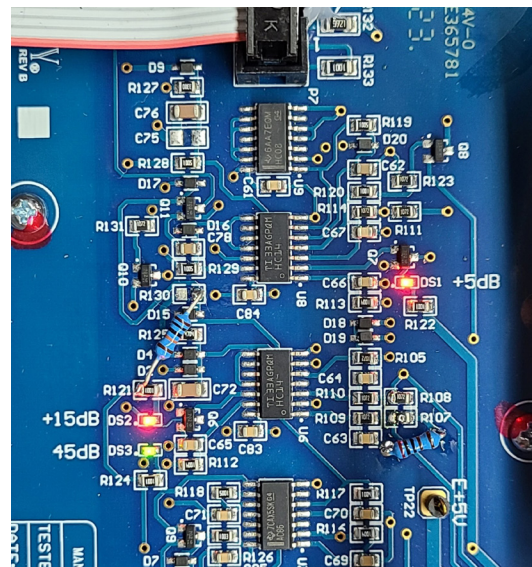
On the rear panel of the chassis, pushing DIP switches DOWN on this OASIS unit engages the switch. The selected GAIN amount adds to the stock base 45dB level.

45dB = Both GAIN DIP switches UP = the green led (always on)

50dB = +15dB DIP Switch UP; +5dB DIP switch DOWN = green LED + the red LED indicating +5dB selection, because $45 + 5 = 50$.

60dB = +15dB DIP Switch DOWN; +5dB DIP switch UP = green LED + the red LED indicating +15dB selection, because $45 + 15 = 60$.

65dB = +15dB DIP Switch DOWN; +5dB DIP switch DOWN = green + the red LED indicating +15dB selection + the red LED indicating +5dB selection, because $45 + 5 + 15 = 65$.



REPLACING A VACUUM TUBE

REMOVING THE TOP COVER

Yes there are user-serviceable parts inside! But, as with other vacuum tube based products, there is also high voltage present. Therefore caution must be used when covers are removed as there could be a shock hazard. With all mains-powered gear make sure the power switch is off and mains cords are unplugged. If the preamp has been powered up within the last 15 minutes stop and let the large internal capacitors finish discharging.

You will need a #1 Philips screwdriver to remove the cover screws. Then you will be able to slide the top casing off the unit horizontally towards the rear panel. Use one hand only when reaching into the enclosure or touching any components inside. Keep the other hand away from the preamp, preferably in your pocket.

REPLACING A VACUUM TUBE

Increased noise level, whether gradual or abrupt, can generally be attributed to aging tubes. Gradual noise increase from weakened tube cathode emission is the chief symptom of an aging tube, which may be accompanied by exaggerated distortion or loss of headroom. The noise may be a variation in the level of hiss, or the noise may develop a more granular "large-curd" quality. Should these symptoms appear, let's use redundancy of having two channels to figure out which tube is causing problems.

Notice that all of the vacuum tube heaters are connected in parallel, so if one tube goes out in that channel, all of the remaining tubes will still function. (This is different from the ol' CHINOOK which had 12.6V heater series-strings.) Here in the OASIS's MANLEY POWER® SMPS, we have a dedicated 6.3V DC regulated rail for the heaters. So if you are trying to figure out which tube is not working, or is causing problems, let's use redundancy to our advantage and swap one tube at a time to the other channel until the other channel misbehaves and sound is restored to the "bad" channel and then you will know which tube has burned out. Swap input tubes first, and see if the problem moves to the other channel. Did it? Then you found your culprit. If not, then swap the output tubes from the right channel to the left channel and see if one of those is the bad guy. When troubleshooting by substitution, remember to always only change one thing at a time!

If the front-end tube is being replaced in one channel, it might be wise to replace the same tube in the other

channel, preferably with matching manufacturer and date code if possible. Keep the used, working tube as a spare.

Let the preamp tube(s) cool down, if necessary, before handling. Tube heater filaments are somewhat more susceptible to damage when warm or hot, like an incandescent light bulb.

Each tube should require only moderate force for removal and replacement. Gently rock the tube back and forth a bit during removal or replacement. Avoid bending the circuit board. Be careful to straighten any bent tube pins prior to installation; pin misalignment will make fitting the replacement tube difficult or impossible, and may damage the socket. When plugging in a new tube, make sure the tube's pins align with its matching socket, observing the gap in the pin arrangement for correct orientation. Once aligned, push down firmly until the tube is fully seated in its base.

The reflective silver top of the glass envelope is normal, and is formed when the tube is manufactured by firing the "getter" to remove the last remnants of oxygen from the tube, producing a hard vacuum and leaving this "getter flash" behind. If the silver top starts to turn milky or clear, that is a sign of a fracture in the glass envelope. Please replace the tube. There are many different tube brands available today. The term NOS means "New Old Stock", which means a tube may have been manufactured decades ago, but has never been used. This is OK - because the inside is in a vacuum, they don't really age. Some of these vintage tubes can sound exceptional, and are often quite rare and sought-after.

Never substitute other type numbers of 9-pin tubes without careful research. There are literally thousands of types that share the 9-pin mechanical basing arrangement, but NOT the internal electrical connections! Mechanically compatible tube plugs and sockets by no means indicate electrical compatibility! And random experimenting can easily and quickly destroy the substitute tube and other parts of your preamp!

Three tube types that are electrically and plug-socket compatible with the 6922 dual triode are the 7308, 6DJ8 and the ECC88 / E88CC. The Voskhod 6N1P-EV (6H1П-EB in Cyrillic script) tubes will also work in this unit. No biasing or adjustments are required after changing tubes. There are no user-calibrations to be performed. Please refer to page 10 for tube locations.----->>

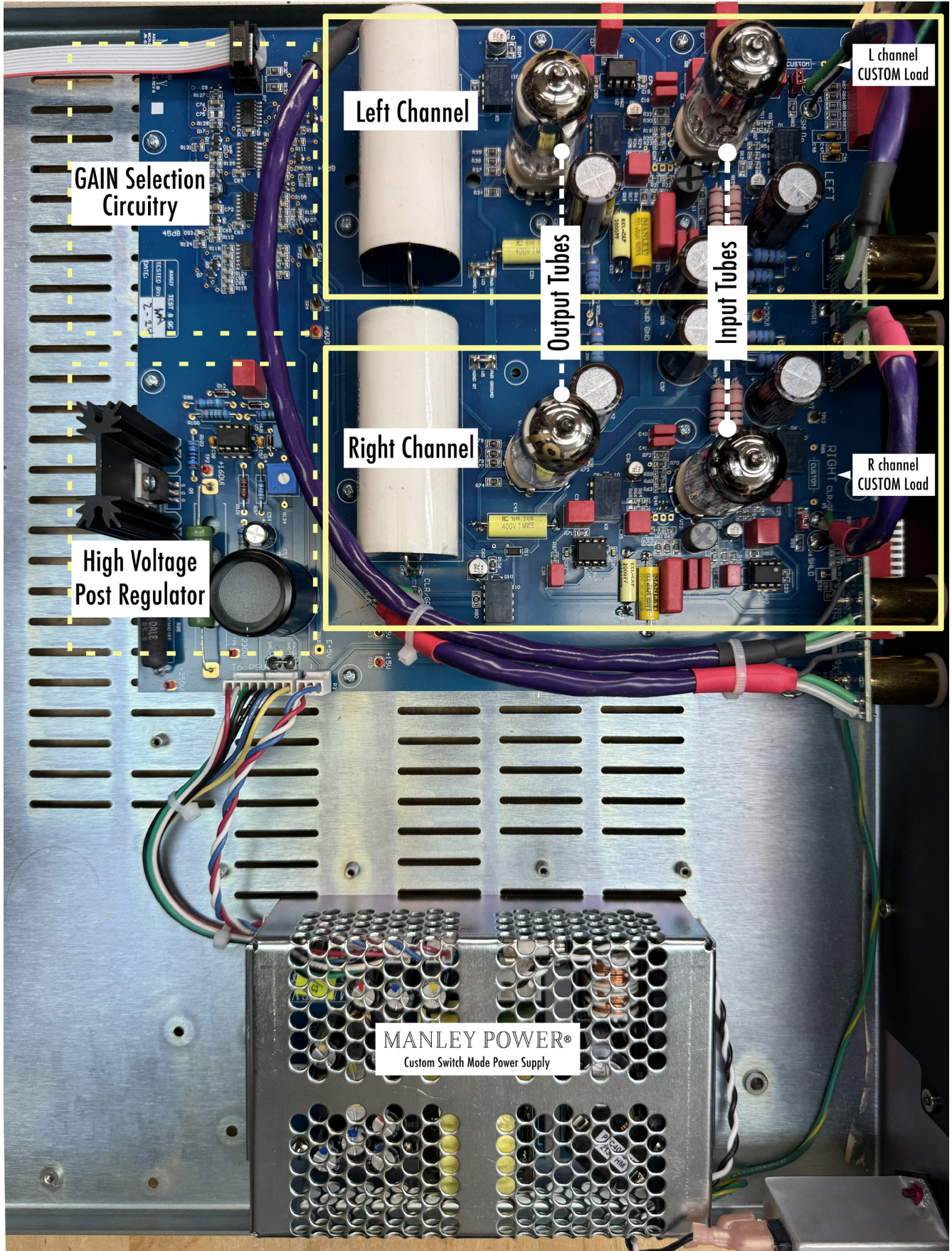


For SERVICE or TECH SUPPORT:

Please direct any other tech support questions to your dealer or to MANLEY LABS for further assistance by filling out a new ticket at www.manley.com/service



INTERNAL LAYOUT



TROUBLESHOOTING

The OASIS's system architecture is designed with a variety of features so as to allow flexibility in accommodating as many cartridges and as much downstream gear as possible. Access to these capabilities rest on the assumption that all OASIS systems are functioning properly. If trouble is encountered, please review the following short list of symptoms and corrective remedies before contacting your dealer or Manley's Service Department.

Symptom	Possible Cause	Corrective Action
No lights, no power	Bad mains fuse Bad or unplugged power cable AC outlet not energized	Replace fuse. Check outlets.
Lights on, no output on one channel after turn on delay	Open 6922 filament (bad tube)	Check for glowing 6922 heaters. Swap tubes channel to channel one at a time to see if problem moves to other side.
Hum heard when connected	Issue with turntable or tonearm ground wire to OASIS chassis ground lug.	Attach ground wire from chassis ground terminal on rear of OASIS (or remove it!)
	Turntable cartridge too close to hum fields and picking up radiated field.	Keep unit away from power transformers, motors, etc.
	Ground loop between OASIS and turntable or other gear.	Break ground connection of one or two of the three system elements. Experimentation may be necessary. Never operate any equipment with an AC "ground lifter."
Severe distortion in audio	GAIN set too high	{ Reset GAIN to appropriate setting for your cartridge. Check system GAIN staging.
Audio not loud enough. Lots of hiss.	GAIN set too low	

Remarks on hum pick-up: Please be aware that the OASIS can develop voltage amplification factors as high as 1,778 times, when set to 65 dB, at the 50-60 Hz power line "hum" frequencies. It is of the utmost importance that cables handling the tiny signals from the phono cartridges be of high quality, with good screening and connection properties, if the single-ended signal is to have any chance of being received by the preamp reasonably free from hum and noise intrusions. This is especially true for moving coil pickups. Please use the shortest practical interconnects and carefully route these away from all possible electrical or magnetic hum or interference sources.



The good news is that there is no giant traditional power transformer running at 50 or 60Hz in the unit which makes the OASIS free of LF hum radiation coming from within. MANLEY POWER® operates at frequencies well above the audible range, above 130 kHz. While the MANLEY POWER inherently presents a small EMI signature, the perforated steel cage further contains any switching frequencies. This special Switch Mode Power Supply, designed by world renowned audio expert designers Bruno Putzeys and Nand Eeckhout specifically for MANLEY LABS is designed to comply with the UL60950-1: 2nd, IEC60950-1: 2005, EN60950-1: 2006 Safety standards (CLASS II). The MANLEY OASIS has also been tested to FCC Part 15 Subpart B Section 15.107 & 15.109 Standards for Conducted and Radiated Emissions compliance.

MAINS CONNECTIONS

Your OASIS is driven by MANLEY POWER® and will operate in any country. There is no need to reconfigure anything if traveling with your OASIS to a new country. It operates at any voltage between 90 to 264 VAC and at any frequency from 47Hz to 63Hz.

Export units for certain markets have a molded mains plug included to comply with local requirements. If your unit does not have a plug fitted the colored wires should be connected to the appropriate plug terminals in accordance with the following code:

GREEN/YELLOW - EARTH
BLUE - NEUTRAL
BROWN - LIVE

As the colors of the wires in the mains lead may not correspond with the colored marking identifying the terminals in your plug proceed as follows:

The wire which is colored GREEN/YELLOW must be connected to the terminal in the plug which is marked by the letter E or by the safety earth symbol or colored GREEN or GREEN and YELLOW.

The wire which is colored BLUE must be connected to the terminal in the plug which is marked by the letter N or colored BLACK.

The wire which is colored BROWN must be connected to the terminal in the plug which is marked by the letter L or colored RED.

The MAINS FUSE is located in the IEC entry module. Always replace fuse with the specified value and type of fuse. Use a small flat screwdriver to release and pull out the fuse-drawer from the IEC entry module.

There is also an additional integrated fuse located on the power supply board, however, if this were to fail, it would indicate a catastrophic internal failure of the power supply so you would have more problems than just the blown fuse. Both fuses are 2A/250VAC (Type: Slow-Blow, Body: Ceramic or Glass, Size: 5mm x 20mm



Universal Voltage Input Works Worldwide!



Waste Electrical and Electronic Equipment (WEEE) Information for customers:

The European Parliament and the Council of the European Union have issued the Waste Electrical and Electronic Equipment Directive. The purpose of the Directive is the prevention of waste of electrical and electronic equipment, and to promote the reuse and recycling and other forms of recovery of such waste. As such the Directive concerns producers, distributors and consumers.

The WEEE directive requires that both manufacturers and end-consumers dispose of electrical and electronic equipment and parts in an environmentally safe manner, and that equipment and waste are reused or recovered for their materials or energy. Electrical and electronic equipment and parts must not be disposed of with normal household wastage; all electrical and electronic equipment and parts must be collected and disposed of separately.

Products and equipment which must be collected for reuse, recycling and other forms of recovery are marked with the following pictogram:



Small products may not always be marked with this pictogram in which case this is present in the instructions for use, on the guarantee certificate and printed on the packaging.

When disposing of electrical and electronic equipment by use of the collection systems available in your country, you protect the environment, human health and contribute to the prudent and rational use of natural resources. Collecting electrical and electronic equipment and waste prevents the potential contamination of nature with the hazardous substances which may be present in electrical and electronic products and equipment.

Your MANLEY retailer will assist with and advise you of the correct way of disposal in your country.

All MANLEY Gear is PROUDLY



**MADE in the USA
by American Men and Women**

SPECIFICATIONS

- Vacuum Tube Complement: 6922 x 2 (gain stage) plus 6922 x2 (output stage). Any 6DJ8, 7308, ECC88 types may be used.
- Unbalanced Input and Output connections via Manley Teflon® & Gold plated RCA jacks
- Automatic Mute Timer: On initial power up output jacks are muted for approximately 45 seconds. Automatic mute circuit allows tubes to warm up and circuitry to settle. At power down, output jacks are immediately muted.
- Input Termination Capacitance: 3-position user-selectable capacitor values of 50pF, 100pF, and 200pF yield resultant combinations of: 50, 100, 150, 200, 250, 300, and 350pF. Use these settings typically for Moving Magnet (MM) cartridges.
- Default Input Impedance: 47k Ohms, with no other DIP switches selected. Use this setting typically for Moving Magnet (MM) cartridges.
- Selectable Input Impedance: 5-position user-selectable resistor values of 50, 100, 200, 400, and 800 Ohms. There are 32 possible loading possibilities. Use these resistive loading choices typically for Moving Coil (MC) cartridges.
- Custom cartridge input load impedance. (Internal. Must solder your own fixed resistor value, suggested 1/4 Watt or 1/2 Watt - 1% - Metal Film resistor, and use the internal jumper to switch between positions default or a custom load impedance). Keep in mind that when installing a custom resistor value, all of the resultant values shown on Fig. 3 on page 5 will be different as they will be calculated in parallel with your resistor value!
- Gain: Rear Panel DIP switches select 45dB, 50dB, 60dB, or 65dB (whenever the phono amplifier gain is changed, the output RCA jacks are muted. The automatic mute circuit activates for approximately 18 seconds to allow circuitry to settle).
- Inter-channel differential gain: Less than ± 0.5 dB from 20Hz to 20kHz at any gain setting.
- Deviation from RIAA curve: Less than ± 0.5 dB from 20Hz to 20kHz at any gain setting. Typically less than ± 1 dB from 10Hz to 100kHz.
- Distortion (THD+N) (47k Ohm Input Termination, 45dB gain, 1kHz sine, 0dBu output): Typical 0.030% THD+N, into 100k Ohm load, BW = 100Hz-22kHz
- Distortion (THD+N) (47k Ohm Input Termination, 45dB gain, 1kHz sine, 0dBu output): Typical 0.070% THD+N, into 600 Ohm load, BW = 100Hz-22kHz
- Dynamic Range (47k Ohm Input Termination, Gain set to 45db, 200 Ohm source): 88dB @ 1kHz, 0.1% THD+N, BW = 22Hz-22kHz
- Dynamic Range (47k Ohm Input Termination, Gain set to 45db, 200 Ohm source): 102dB @ 1kHz, 1.0% THD+N, BW = 22Hz-22kHz
- Noise Floor at 45dB gain setting with shorted input: -84 dBu, A-weighted
- Noise Floor at 60dB gain setting with shorted input: -74 dBu, A-weighted
- Noise Floor at 65dB gain setting with shorted input: -69 dBu, A-weighted
- Maximum Input at 45dB gain setting with 20 Ohm Source Z @ 1kHz into 10 kOhm load: 210mV RMS = +34 dBu @ 1% THD+N BW=22Hz-22kHz
- Maximum Input at 60dB gain setting with 20 Ohm Source Z @ 1kHz into 10 kOhm load: 21mV RMS = +33.5 dBu @ 1% THD+N BW=22Hz-22kHz
- Maximum Output: +35dBu @ 1kHz, 1.5% THD+N into 100 kOhm load
- Output Impedance: 104 Ohms
- Minimum Recommended Load: 2500 Ohms
- Internal Switch Mode Custom Power Supply: Fully regulated High Voltage (B+), Heater, and control voltage rails.
- Operating Mains Voltage: 90-254VAC (internal universal supply)
- Power Consumption in Standby mode: Less than 1 Watt
- Power Consumption: 30 Watts (250mA @ 120VAC)
- Mains Voltage Frequency: 50 ~ 60Hz (47Hz to 63Hz)
- IEC Mains Fuse & SMPS fuses: 2A ~ 250VAC (Type: Slow-Blow, Body: Ceramic or Glass, Size: 5mm x 20mm)
- Chassis Dimensions: W=17", L=14", H=3 1/2" (Occupies 2RU)
- Shipping Box Dimensions: W=23", L=18", H=7"
- Shipping Weight: 20 Lbs.

ALL Manley Audio Equipment is Designed & Handcrafted by American Men and Women in the USA

The first MANLEY-branded products appeared on the audiophile scene in 1988. Those powerful vacuum tube amplifiers piloted the vacuum tube revival in the early 1990s. Manley Labs has flourished throughout the decades as the recording industry's largest producer of high-end vacuum tube professional gear while earning a stellar reputation for its meticulous American craftsmanship, sonic integrity, and dedication to customer service.

As one of the few female executive-creators in the audio equipment manufacturing sector, for over 35 years, I have learned to balance my emotional response to music with empirical measurements to advance and produce vacuum tube equipment with one leg steeped in history while the other arm is outstretched to the future. I really hope that you enjoy this magnificent Manley Oasis Phono Stage as much as my entire engineering and manufacturing team took delight in creating it!

