Ampeg
330 DALZIEL ROAD, LINDEN, NEW JERSEY

Congratulations on your purchase of this Ampeg...

800-S

STEREO PICKUP FOR STRING BASS

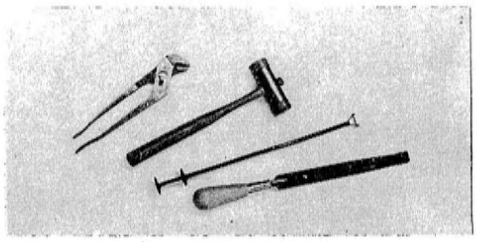
INTRODUCTION
By Everett Hull, President
The Ampeg Co., Inc.

Due to the many variations in design and construction of wooden acoustic basses, suggestions for the installation of the Ampeg 800-S 2-microphone (stereo) bass pickup, depend largely upon the physical condition of your instrument. Examine it minutely; strings, bridge, seams and, above all, the soundpost. If there are too many things wrong with the bass itself, these things will show up when the sound is amplified. The bassist often says: "I never heard those sounds before; it must be the fault of the amplifier!" If there are buzzing cracks, they will be amplified.

"Here Are A Few Things I Learned The Hard Way!"

- Loose windings on strings cause buzzes and false tones.
- Gut strings worn thin in various spots from picking are very false in pitch, and can cause a most confusing sound.
- Improper matching of strings causes uneven response.
- A badly pitted or grooved fingerboard will produce buzzes.
- A fingerboard which has been improperly scraped, having high and low spots, will stop the vibration of a string on certain tones.
- A tailpiece wire improperly centered will cause a sideways pull on the bass, and hinder the vibration to an unbelievable extent.
- Watch that bridge! An off-center bridge will cause a very tight action on one side of the bass, and a loose sloppy action on the other.
- A poorly-fitted bridge will cause an uneven response, the same as an ill-fitting soundpost.
- Never allow the bridge to tilt upward. As soon as it does, there will be daylight under the feet. If you see any daylight at all, make sure it is on the front or top side, rather than the bottom or back side. If there is daylight under the bottom or back side, this, in effect, cancels out your soundpost adjustment. (Don't discount the value of this bit of information).
- Also, if the bridge is allowed to remain tilted, it will soon warp into a permanently bowed shape. If your bridge is already warped, it may be straightened by slowly heating the outside of the curved side with a flat iron.
- If the notches in the bridge are cut too deeply, the strings sound muted.
- All of these things are not revelations, but there are so many of them, it is easy to overlook one or more.

Let us start the general installation procedure, assuming that your bass is in A-1 condition.

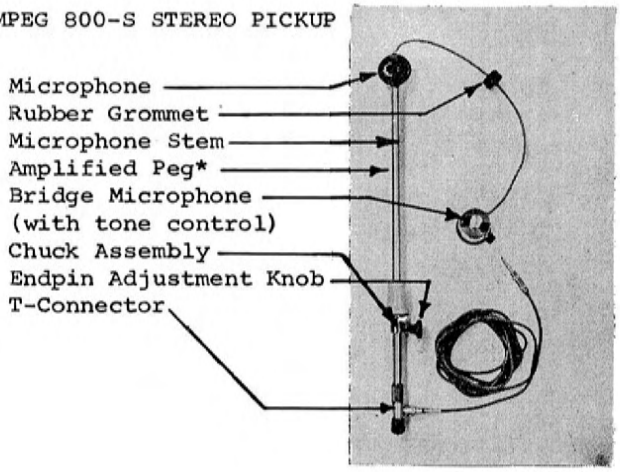


INSTALLATION

TOOLS AND AIDS REQUIRED

Mechanical Finger/Soundpost Adjusting Tool, Large Pair of Pliers, Half Round File, Hammer.

AMPEG 800-S STEREO PICKUP



✓ CHECK EACH STEP AS IT IS COMPLETED

__1. Check the soundpost, loosen the first three strings of the bass and examine the soundpost with the mechanical finger, or soundpost tool.

__2. Determine whether or not it is tight enough to remain in place without the pressure of the strings. If not, move the soundpost slightly towards the edge of the bass to hold it in position while you make the installation. Move the upper and lower end of the soundpost proportionately, in order to preserve its proper relative position.

For best results, the post should be well-fitted to the top and back of the bass, and placed 1/8 to 1/4 inch behind and in line with the leg of the bridge. The post should never be wedged in too tightly and not so loose that it will not stand up without the pressure of the strings. If the soundpost is badly fitted, the response will be uneven.

__3. Remove the bridge, and place it to one side.

CHUCK INSTALLATION

__1. Remove the endpin shank, and place to one side. If the existing endpin shank is too snug to be removed by hand, use a large pair of pliers.

__2. Replace the endpin shank with the Ampeg chuck. Try the Ampeg chuck for size in the end block opening that held the endpin shank.

If the opening in the end block is too small for the Ampeg chuck, use a half round file to enlarge it. Be careful not to file the opening crooked or slanting. Check constantly with the Ampeg chuck to be certain you do not remove an excessive amount of wood. It is permissible to allow a slight slant of the opening in the end block to angle slightly towards the back of the bass. The pull of the strings will bring the endpin back into its correct position at the end of the installation, when the strings are replaced. If there is a slant in the opposite direction (towards the front of the bass), the pull of the strings will give the endpin a forward slant, and the microphone will not be in its most effective position.

Do not fit the Ampeg chuck so tight that it has to be hammered into the end block opening. Because, this will cause the wooden chuck to bind the metal sleeve through which the microphone stem slides, and restrict the adjustability of the endpin. When you see that the chuck has been fitted properly, remove it, and place it to one side.

MICROPHONE STEM INSTALLATION

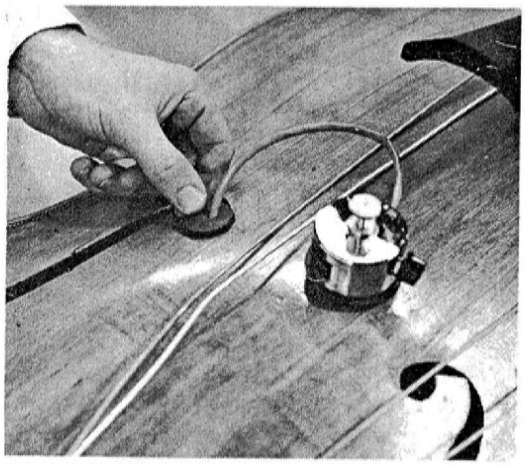
__ 1. Remove the T-connector from the end of the combination microphone stem and endpin by turning the knurled ferrule, and put aside.

__ 2. Loosen the endpin adjustment knob and remove the wooden chuck assembly, and put aside.

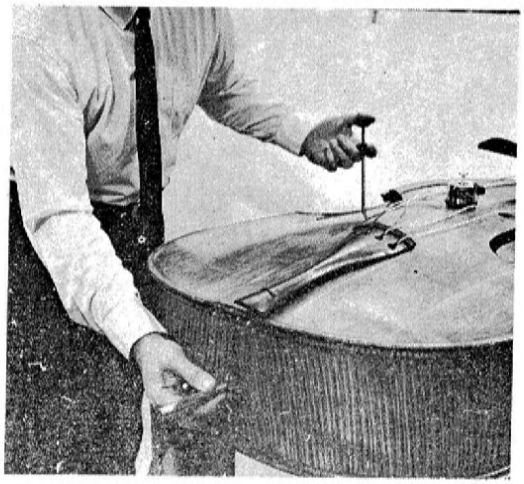
__ 3. Feed the microphone stem and endpin through the "F" hole on the "E" string side of the bass.

__ 4. Pass the threaded end of the microphone stem through the opening in the end block.

__ 5. Carefully place the external microphone with its tone control on top of the bass between both F holes. This is the relative position that the external microphone will be in at the end of the installation. Therefore, by placing it in its relative position at this point, the external microphone is out of the way, and allows you to make additional adjustments without hindrance.



__ 6. Install the rubber grommet in the top loop of the "E" string side F hole, allowing adequate slack for the outside microphone cable. Very little slack is needed, and after you complete the final installation, you may return the additional cable into the interior of the bass, by merely passing it through the center of the rubber grommet.



ENDPIN CHUCK INSTALLATION

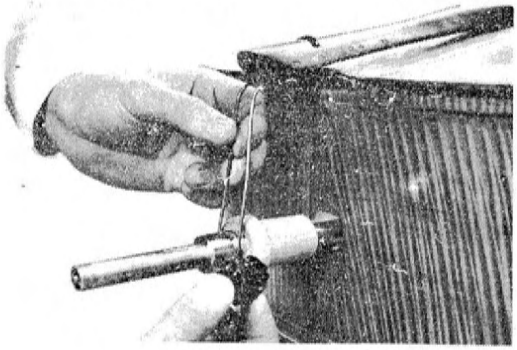
__ 1. Hold the wooden chuck a few inches away from the opening in the end block, without inserting the tapered end of the chuck into the end block.

__ 2. Place the loop of the tailpiece wire into the groove on the metal sleeve contained in the wooden chuck.

__ 3. Feed the threaded end of the microphone stem through the metal sleeve of the wood chuck, allowing at least 4" of the microphone stem to protrude.

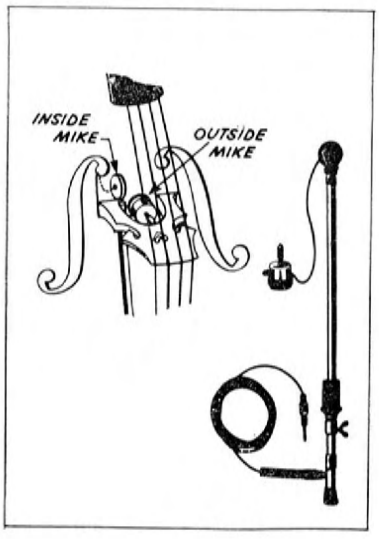
__ 4. Tighten the endpin adjustment knob slightly.

__ 5. Place the wooden chuck in the opening in the end block, and tap <u>partially</u> into position.



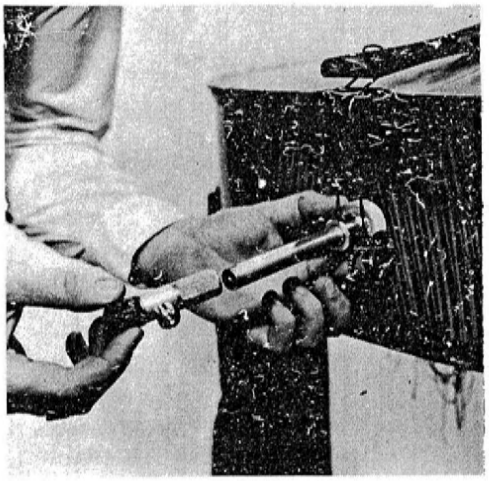
__ 6. You may now make the decision whether you wish to have the endpint adjustment knob facing towards the "G" side of the bass, or the "E" side of the bass.

After you have determined which side of the bass you wish to have the endpin adjustment knob facing, you may have to rotate the microphone stem so that the microphone which is now in the bass and is facing and level with the soundpost.



It is best to keep the inside microphone level with the soundpost and facing it. A slight deviation up or down is permissible, however, a more percussive sound is obtained when the microphone is facing the soundpost. This makes for greater sensitivity and response. The lower the microphone is installed in the interior of the bass, the more muddy (deep) the tone becomes. If the microphone is in its position of optimum pickup, you will obtain better results.

__ 7. When you have the general installation in its best possible position, tap the wood chuck firmly in place into the opening in the end block.



__ 8. Be certain that you have the endpin adjustment knob facing in the most convenient direction prior to returning the bridge to its proper position, and tightening the strings of the bass. After the strings have been retightened, you will find it extremely difficult to rotate the wooden chuck.

__ 9. Reattach the T-connector by turning the knurled ferrule clockwise. Turn until snug. Since the spring-operated contact point on the inside of the T-connector is the connection for your 800-S pickup interior cables, be sure that the T-connector is always firmly tightened. If this connection loosens, you will break the contace from the 800-S microphones to the amplifier.

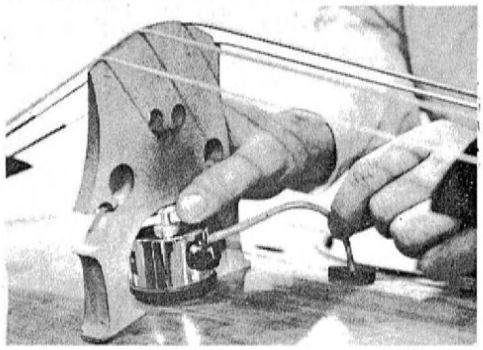
Note: It is a good idea to check this fitting occasionally, because it may become unscrewed due to pivoting the bass while performing. If this should occur, simply retighten the fitting by twisting the knurled ferrule clockwise.

REINSTALLING THE BRIDGE AND STRINGS
INSTALLATION OF OUTSIDE MICROPHONE WITH TONE CONTROL

__ 1. Reinstall the strings and the bridge, making sure that the soundpost has been returned to its proper position under the left hand (G string) side of the bass.

__ 2. After you are satisfied that the strings have been brought up to pitch and the bridge is in its best possible place, install the external microphone with its threaded adjustment screw between the feet of the bridge, with the tone control facing towards the neck.

__ 3. Tighten the knurled collar of the external microphone adjustment screw against the underside of the bridge, so that the microphone is resting snugly against the top of the bass. There is a rubber gasket on the perimeter of the chrome external microphone, that will hold the external microphone firmly in place, and prevent excessive vibrations.



Caution: Do not tighten the external microphone adjustment screw too tightly for fear of damaging the microphone or the top of your bass. If tightened too tightly, the tone of the bass itself will be affected. Tighten the adjustment screw just enough to keep it from rattling.

__4. After you have installed the external microphone to your satisfaction, feed the surplus amount of cable leading to the external microphone back through the rubber grommet in the F hole.

__5. With volume control on your amp turned OFF, plug microphone cord into any standard monaural input. DO NOT USE AN INPUT MARKED "STEREO." This can cause a serious short in the circuit. Remember that "stereo" in the case of the 800-S pickup means the composite sound picture of the inside and the outside sounds of the bass, the way the ear would hear it unamplified. These two separate signals are then fed into the above-mentioned balance control, and thence to the amplifier in a monaural microphone cable.

Because of acoustic differences in various rooms and halls, as well as tonal differences in basses, it is often desirable to regulate the inside and outside microphones. Usually the best setting is midway, but you must patiently experiment.

Longer T-couplings may be had upon request for players who are accustomed to a higher peg. Also, shorter microphone stems may be obtained upon request for short-statured bassists.

Feel free to contact us on any questions you may have, and include the serial number of your equipment in any correspondence.

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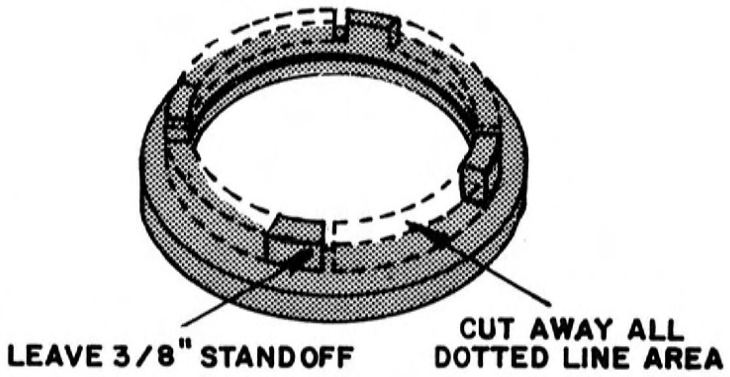
the Ampeg Co.

54-06 ROOSEVELT AVENUE WOODSIDE 77, LONG ISLAND, N.Y.

IMPORTANT NOTICE FROM THE AMPEG COMPANY - PLEASE KEEP FOR YOUR FILES

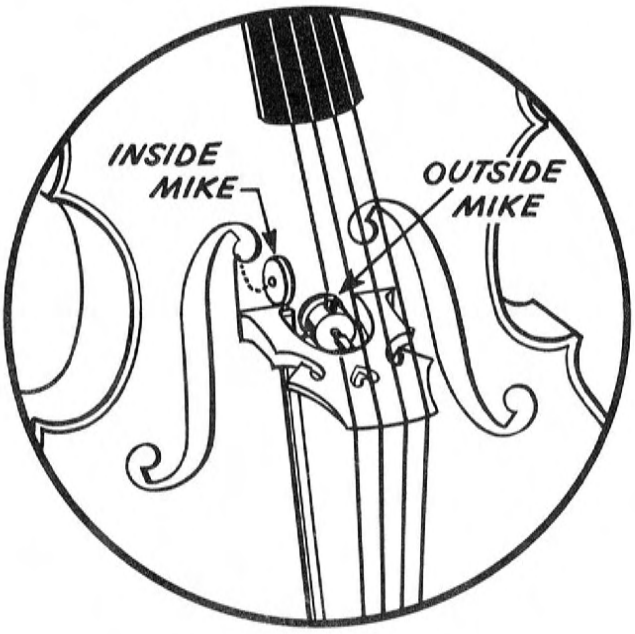
In line with our constant efforts to reproduce only the true tones of instruments using our pickups and amplifiers, we have discovered that a subtle improvement in the composite sound picture of the string bass results when a small but specific area of rubber on the contact ring on our Stereo Bass Pickup (#800-S) is removed.

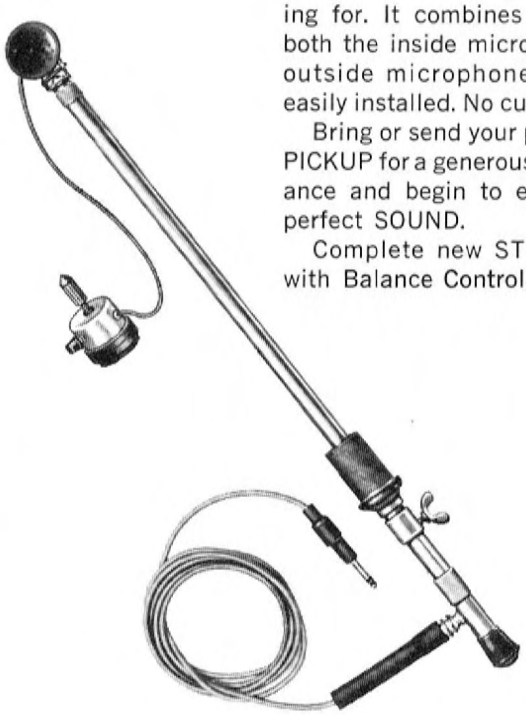
Carefully cut away the portions of rubber as shown in the diagram below, leaving four contact points, each exactly 3/8" wide. Use a sharp, single-edge razor blade. Dip blade in water occasionally for ease in cutting



This refinement may not be appreciated by everyone. The pickups work just fine as they are. However, it is a suggestion for the perfection-seeker -- the professional bassman who wants the ultimate in true tone. With this area cut away, he will notice improvement in the range from C to B-flat on the G string. There is also a noticable decrease in finger noise or metallic sound when the balance control is turned to the right.

★ INTRODUCING THE NEW AMPEG STEREO PICKUP FOR STRING BASS

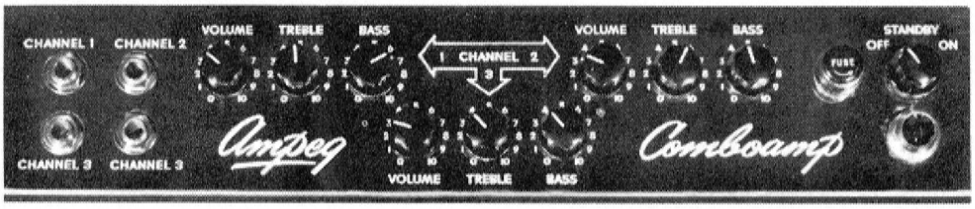




Here is the SOUND you've been waiting for. It combines the virtues of both the inside microphone and the outside microphone. Quickly and easily installed. No cutting or drilling.

Bring or send your present AMPEG PICKUP for a generous trade-in allowance and begin to enjoy this most perfect SOUND.

Complete new STEREO PICKUP with Balance Control. $69.50.



SUPER COMBOAMP

40 watts output 2 – 15″ Jensen Speakers

3 Channels each with Volume, Treble and Bass Controls

The Super Comboamp was primarily designed for the all electric Bass, used so extensively by Rock 'n' Roll groups, where the speakers really have to "take it". Later two more Preamps were added to accommodate two more instruments, making it the ideal unit for the steady job.