

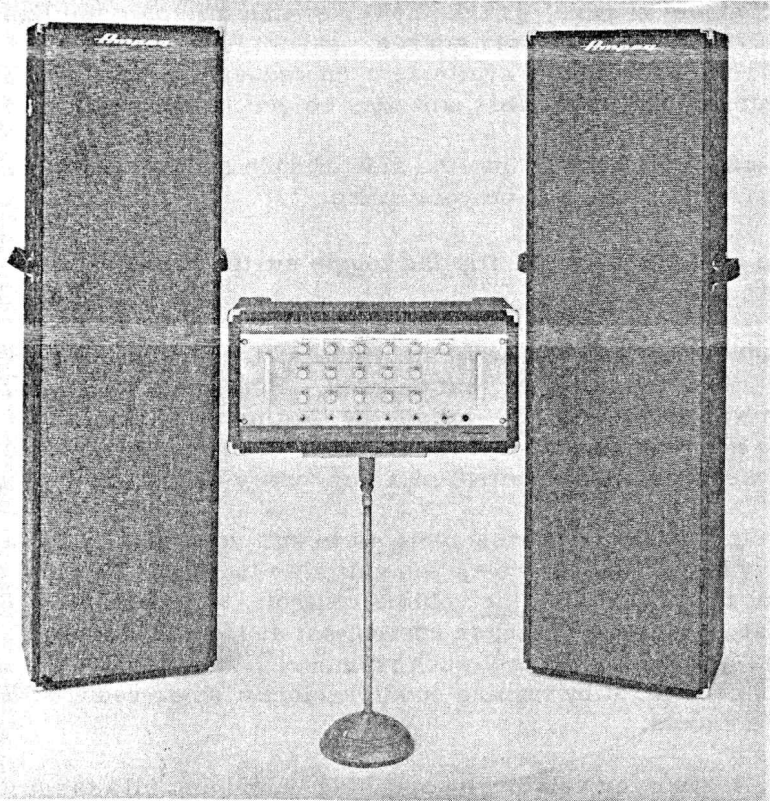


330 DALZIEL ROAD, LINDEN, NEW JERSEY

Congratulations on your purchase of this Ampeg...

PUBLIC ADDRESS SYSTEM - PA-100, 5 CHANNELS
100 WATTS R. M. S. , 230 WATTS PEAK MUSIC POWER

You have purchased a fine Ampeg instrument and with proper care it will give you years and years of dependable service. Be sure to follow the instructions below.



GENERAL INFORMATION

The Ampeg PA-100 has been designed for the professional entertainer to use as a portable Public Address System of the highest quality. For even further flexibility, in an emergency any instrument may be connected to an input jack. Bear in mind, however, that the entire system-speaker column, pre-amplifiers, and tone controls have been optimized for microphone use.

The fuse is located on the rear panel. In case the PA-100 becomes inoperative, this fuse should be checked. If open, it should be replaced with a type 3AG 4 ampere only. If the replacement fuse has also blown, the PA-100 should be referred to a Certified Ampeg Service Center. Under no circumstances should a larger fuse be installed as severe damage to the PA-100 may occur.

The control panel of the PA-100 is 19" wide and is notched for standard rack mounting. If you desire to install the PA-100 in either a rack or wall mounting, simply remove the four chrome screws that attach the control panel and chassis to the vinyl covered case, and install according to your specific needs. You may be able to use the screws provided for a wall mounting. However, your local hardware store will have substitute screws that you may substitute, if the original screws are not adaptable for the wall mounting. If the original screws are not used for the wall mounting, it is advisable to replace them in the chassis case for possible future use as a portable unit. We have available upon request a perforated shield for use with the rack mounted installation.

1. You may either place the speaker enclosures as shown, with the amplifier unit stacked on top, or place the speaker enclosures at each side of the stage as desired. Two 25 ft. extension cables are provided if you choose to separate the speaker columns, and enable you to perform on the largest stage (platform).

2. Insert the phone-plug ends of the two cables provided into the appropriate outputs on the rear of the PA-100 amplifier chassis. The outputs are designated with the name "speaker."
3. With all amplifier controls at zero, and the power switch off, plug the line cord into any 105-125 volt, 50-60 cycle AC power source. Do not use any other line voltage, or severe damage will result. We have available upon request, a multi-voltage power transformer for international use. This unit may be purchased separately if required.
4. Connect the socket end of each cable into the side of each speaker column. Do not force this connection, let the keyway be your guide.
5. With all five volume controls at zero, flip the toggle switch marked power upward. The pilot light will glow.
6. Each of the five channels has its own separate volume, treble, and bass control arranged vertically above the input for that channel. Plug your microphone cable into channel one. You may slowly raise the volume by turning the control knob clockwise; Speak softly into the microphone and test for volume. Considering the control knob the face of a clock, set the volume control at a temporary setting of 10 o'clock.
7. You may now adjust the treble, and bass controls to suit your taste. Always remember that by advancing treble or bass controls, you will also increase the volume. Always keep the tone control in balance with the volume control. For example: if you have the volume control set at 12 o'clock, the bass control set at 1 o'clock, and the treble control set at 3 o'clock, you may have too much volume. Either reduce the amount of volume with the volume control by turning counter-clockwise or reduce the setting of the treble and bass controls.
8. IMPORTANT: While testing for volume, by speaking or singing into the microphone, you may produce feedback. It may be advisable to have someone assist you in achieving the proper balance of volume and tone controls. For example: you may stand 10' or 15' away from the amplifier, and have your assistant adjust the controls while you direct him over the microphone. A person other than the performer should be the judge of the final settings, by listening from a distance (or from the audience). Experimentation will enable you to achieve the sound you desire. The more time you spend testing with this procedure, the more efficient will be the results.
9. REVERB - (Echo):

The volume control for each of the five channels is also a push-pull switch. In the pulled position, the REVERB effect is activated. In the pushed position, the REVERB is off. You may adjust the amount of REVERB dimension desired by turning the REVERB INTENSITY control clockwise.
10. ULTRA-FINE TONAL BLENDING:

With the three controls for each of the five channels (a total of 16 control knobs, including the REVERB INTENSITY control,) you have unlimited possibilities of tonal combinations. As each channel is independent of the others, you may have for example: REVERB on channels 1, 3 and 5; straight sound on channels 2 and 3; as well as the many different combinations of bass and treble for each channel. UNLIMITED POSSIBILITIES ARE OBTAINABLE!

11. TESTING PROCEDURES:

You may either test each channel for the sound desired separately, or prevail upon the assistance of several of the members of your group to help you to obtain the over-all blend desired. In many cases, an approximate over-all effect may be arrived at during rehearsals, and the final adjustments made on the stage during a performance. However, we strongly advise that you spend as much time possible to learn the operations of this high quality P.A. system, before you use it for a live performance!

12. POLARITY SWITCH:

The on-off control switch is also a polarity reversing switch. Do not forget to check the position of the polarity switch for minimum hum.

13. AUXILIARY OUTLET:

For your convenience, there is a standard 110 volt A. C. plug outlet on the back of the PA-100. This is particularly useful when you are playing on a large stage and wish to separate the members of your group. Simply plug into the outlet on the back of your PA-100. This A. C. outlet is "live" whenever the power cord is plugged in.

14. RECORDING:

Another feature of your PA-100 is its advantage in recording. The "ext. amp" jack has an output impedance of 500/600 ohms which is standard in most professional recording studios. The engineer can feed your pure signal directly into his console, eliminating balance problems common when a microphone is set up in front of the speaker enclosures. Just tell the engineer that the output voltage from your "ext. amp" jack is 1 volt at full power.

TROUBLESHOOTING

The most common trouble in amplification is usually caused by faulty external connections. Standard phone-jack cables receive considerable abuse during performances and loss of power (or gain) or an uneven tone quality can often be traced to a poor cable connection or broken shielding.

Inadequate shielding or a poor ground connection in the microphone, pickup or cable also causes a humming sound when you plug your cable into the PA-100. Your input leads should be shielded thoroughly.

Included with your PA-100 instruction literature is a complete list of Certified Ampeg Service Centers for your convenience. Should you encounter any difficulty with your equipment, please contact the Ampeg Service Center in your area for a complete check. A complete wiring diagram (schematic) is attached inside the chassis cover of your PA-100.

CARE AND MAINTENANCE

A dampened, soapy sponge will quickly clean the tough, durable vinyl covering of your Ampeg PA-100 chassis and speaker enclosures. The grill cloth should be brushed occasionally with a soft bristle brush, especially if the unit is used in a dusty location.

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

