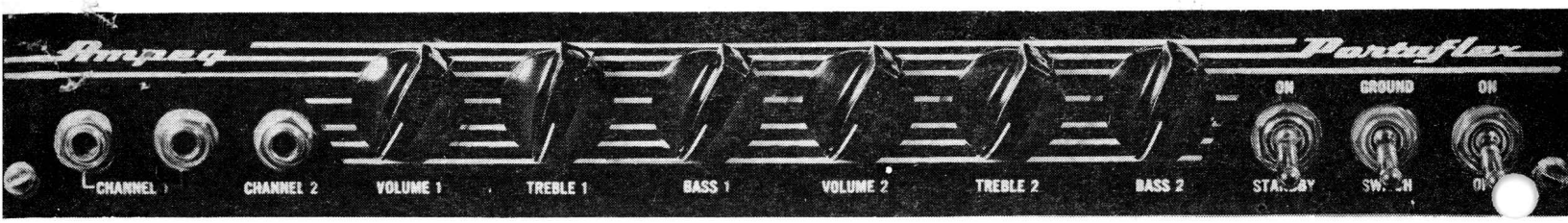

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OPERATING INSTRUCTIONS FOR PORTAFLEX BASSAMPS
(Models B-12-N, B-15-N & B-18-N Only)

1. Release the cabinet clamps and withdraw the amplifier.

2. Invert and reclamp the lid. The control panel may face in either direction.

3. Connect speaker cable to receptacle on side of cabinet, making certain pins line up properly. Do not force this connection. The keyway of the speaker cable connector is in the upper half of the socket, so let the keyway be your guide.

4. With all amplifier controls at zero, and with power switch off, plug line cord into any 105-125 volt, 50-60 cycle AC power source. Do not use any other line voltage or severe damage will be done.

5. Now plug your instrument cable into the appropriate input on the panel. All PORTAFLEX Bassamp models are two-channel amplifiers, each channel having its own set of volume and tone controls. While more than one instrument can be played through an amplifier at the same time, let us consider its use with a single instrument for the present. The illustration of input designations should help you select the proper input for your particular instrument. Electronically, these inputs are designed to favor certain instruments, i.e., some, such as the accordion, require a stronger bass response, especially on the left hand, where a mellowing, organ-like sound is desired. Many guitarists prefer a crisper sound. The diagram is merely a guide. Experimentation will determine your preference.

6. Flip the main toggle switch which is located on the front panel of all models in the Bassamp series. The lucite monogram panel on the control side of the tube cage will glow with a soft green light if the power source is functioning. Incidentally, you may have your initials or a six-letter name engraved on this panel. Complete details will be found in your instruction envelope.

Each PORTAFLEX model carries, in addition to the on-off switch, a ground switch and a standby switch. The ground switch eliminates hum sometimes caused by reversal of the line polarity. You may change the polarity by merely flipping the ground switch, thereby eliminating the hum.

Standby Switch: The standby switch is a convenience during intermissions and time off the stand. In general, tubes and other components wear longer when not subjected to frequent and intermittent introduction of power. It is better for the set, in fact, to keep it turned on throughout the job. The standby switch is designed to save the tubes. When ready for use again, you may play instantly, eliminating warm-up time, by simply flipping your standby switch to the "on" position.

7. Turn volume and tone controls of your musical instrument all the way up. Always keep them at or very near maximum while making preliminary adjustments. Optimum settings of volume and tone will later be made at the amplifier.

8. Make certain the standby switch is in the "on"position.

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9. All PORTAFLEX models have separate bass and treble controls on the control panel. This feature enables you to obtain the most critical balance of tone. The treble control, when turned to the extreme right, provides the ultimate in treble. The bass control, when turned to the extreme right, provides the ultimate in bass response.

While strictly a matter of taste, in general, it is safe to say that accordion players tend to favor more bass in order to mellow the metallic quality of the reeds. Guitar players more often want to emphasize the crisp highs. For the ultimate in sound and performance, the proper balancing of all controls is a critical factor. It will pay you to spend some time adjusting slowly, listening carefully, and getting thoroughly acquainted with your set.

For either the AMPEG Sling Bass or AMPEG upright, we recommend that you turn the bass control to near maximum, while the treble control may remain at minimum.

Now begin raising your volume control while at the same time testing on the lowest string (the open E.) Pick the open E-string, using what you believe will be your strongest plectrum attack, gradually bring the volume to its ultimate level just before distortion occurs. Always keep your controls below this overload point. If you hear a slapping sound you are inviting a blown speaker. Cut back on the volume immediately. Once these settings have been determined you may then feel free to back off on the controls of the instrument itself to achieve your normal working level. Should it be desirable to raise your volume for solo performance, you'll still be operating in the safe range. This procedure cannot be overemphasized. It will prevent you from inadvertently raising your instrument controls beyond the over-load point of the speaker.

We purposely omit numbers around the control knobs of all models to compel you to judge your setting by ear. The horizontal lines on the control panel may be used as indicators for the pointer of the control knob, and are to be considered merely as reference points for future settings. Once you have the controls set to your liking, you may always return to that particular setting.

Bear in mind that an increase in treble or bass settings will also increase your amplitude (gain or volume.) Thus, if you are operating at full output (before distortion) a higher setting of any controls (at the amplifier) may carry you beyond the overload point. If you feel you need more treble or bass, lower the volume control (at the amplifier) correspondingly, thus keeping volume and tone controls in balance.

10. As a further means of prolonging speaker life, many electric bass players use an extension speaker. It is possible to obtain a PORTAFLEX cabinet and speaker only. Thus, a player may use one speaker or both at the same time. Use of a matching speaker will distribute the electrical load over two speakers, increasing the distribution of sound.

If you feel you need more power than your equipment is designed to produce, you might consider obtaining an additional PORTAFLEX. All PORTAFLEX models are equipped with an external amplifier jack. This enables you to hook two complete PORTAFLEX amps in tandem, which, depending on the model, can double your output wattage. This tandem set-up is accomplished by using a regular mike cable with a phone plug on each end, connected to the external amp jacks of any two PORTAFLEX units; or, you may plug the other end of the cable into the input of any amp. If used in this manner, adjust the volume on the PORTAFLEX first, then adjust the volume on the secondary amp, which in most cases will be a very low setting. What happens

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is this: The signal from the pre-amp on the PORTAFLEX is also sent into the second amp, so you get the output from both units. If the second amp has vibrato or tremolo, it will sound as if both units have it. This is another way to get more power if you ever feel you need it.

11. If you should use more than one pick-up on any given channel, be prepared for volume drop and compensate with your volume and tone controls accordingly. Under some conditions, due to the nature of the pick-up, or microphone, you may experience a small problem in obtaining proper balance of volume, particularly when using a voice mike or any pick-up without a volume control of its own. It would be advisable to use your voice mike on one channel, and your instrument on the other. A little experimenting will quickly determine the adjustments necessary. If you are using only one channel, leave the controls of the unused channel on zero. If you are using both channels, with or without the stereo input, you will have two sets of volume controls to adjust.

12. A hum balance control is located on the back of each chassis. This control is factory-set, and usually needs no further adjustment. If for some reason it does, follow this procedure: Find a very quiet location, with instrument unplugged and volume controls at maximum setting, turn hum control very slowly to the precise point where the amplifier is quietest. Also check the ground switch for line hum.

13. All PORTAFLEX models (except B-12-N) are equipped with detachable shock-mounted dollies. Important: Remove dolly while amp is in use. Because the dolly will absorb vibrations, it will also absorb sound waves. There is a definite gain of power if the amp has a solid footing. You may seemingly get enough power with the amp on the dolly, but the speaker is working harder than it should.

CARE AND MAINTENANCE

A good amplifier is a sensitive piece of electronic equipment. Treated with due respect and consideration, it should give many years of trouble-free performance.

A dampened, soapy sponge will quickly clean the tough, durable vinyl covering of your PORTAFLEX. We find that Glass Wax is best for polishing chrome surfaces. The grill cloth may be tightened, if necessary, by a heat lamp or hot plate (electric iron) held several inches from the surface, and kept in motion, applying just enough heat to shrink. The grill cloth should also be brushed occasionally with a soft bristle brush, especially if the unit is used in a dusty location.

TROUBLESHOOTING

1. A complete wiring diagram (schematic) is included with the instructions for all models where it will be found pasted to the underside of the panel to which the amplifier is attached. The most common trouble in instrument amplification is in the external connections. Nine times out of ten, loss of power (or gain), or unevenness of tone quality can be traced to this fault. It is usually in a cord connection, or broken shielding. Any good radio man should be able to make a complete continuity check between the pick-up and the amplifier, and isolate any serious trouble.

2. If the set is plugged in and you have neither pilot light, nor any sound whatsoever, you can easily check your fuse, located on the rear side of the amplifier, opposite the control panel. Replace if necessary with a type AGC 3 amp fuse only.

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3. An annoying hum is sometimes caused by reverse polarity in the power line. As mentioned before, this often can be corrected by reversing the ground switch on the control panel.

Another common cause of hum is inadequate shielding or poor ground connection in the microphone, pick-up or cable. If the hum becomes louder when you plug in an instrument cable, it is likely to be coming from the cable or pick-up. The common unshielded phone plug with a plastic cap is not suitable. Your pick-up leads should be shielded thoroughly. Therefore, a phone plug with a metal jacket is recommended. The illustration below shows how a properly soldered connection should appear. It is wise to have a spare cord.

Be sure to make all these checks if you suspect any malfunction, and feel free to write or call us on any question you may have. Good luck and good music!

U. S. Patent No. 3183305

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