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Ampeg

LINDEN, NEW JERSEY

LET'S GET ACQUAINTED WITH YOUR NEW AMPEG GEMINI II (MODEL G-15)

Your new GEMINI II (Model G-15) is designed for the discriminating accordion or guitar player.

Its rated output is a full 30 watts, undistorted. Its two channels are completely isolated, each with two inputs per channel. GEMINI II has a particularly even, satin-smooth tremolo.

A very special electronic effect, certain to augment your musical bag of tricks, is our own AFTER BEAT TREMOLO. A fuller description of this exciting new feature will be found in the Operation instructions listed below under REPEAT PERCUSSION (9).

Of course, no amplifier in this price category is complete without reverberation. Your GEMINI II has an excellent "reverb" giving you "concert hall" presence and added tonal enrichment.

If you will take a few minutes to read and absorb the following information your sound as well as your performance will be greatly enhanced.

OPERATION:

1. With all controls and the counterclockwise power switch off, plug line cord into any 105-125, 60-cycle A.C. power source. DO NOT USE ANY OTHER LINE VOLTAGE.
2. Turn volume and tone controls of your instrument all the way up; always keep them at or near maximum.
3. Plug instrument into appropriate input jack as indicated on control panel.
4. Flip power switch, located below fuse holder, to ON: pilot lamp will glow. Allow about one minute warm-up time.
5. Flip standby-polarity switch. The plus or minus position eliminates hum sometimes caused by reversal of line polarity. Try both positions for quietest operation. Standby (center position) is used during intermissions to keep amplifier in readiness and to prolong tube life.

VOLUME:

6. Raise VOLUME control on the amplifier to the desired level; this setting should never quite exceed the overload point of the speaker, and/or the amplifier. Do not immediately blame the speaker for any apparent distortion. Remember, the speaker must deliver what is fed into it. An overloaded amplifier or any malfunction of a tube or loose connection between the pickup and the amplifier can often produce the same effect as a defective speaker. Excessive volume imposes a great strain on speakers and can destroy the cone quickly if overdriven. So use your ear, and do not rely on the reference marks around the control. If you hear a slapping sound you are overloading. Reduce volume immediately.

You may use more than one instrument per channel at the same time, but be prepared for a volume drop and raise the volume control to compensate. The tone controls carry the words TREBLE and BASS. To increase "highs" on either channel, turn the TREBLE control to the right (clockwise) and the BASS control to the left (counterclockwise). To increase "lows" turn BASS control to the right and the TREBLE control to the left. Experimentation will produce the desired tonal quality.

NOTE:

If the TREBLE tone control is turned to its maximum clockwise position, and BASS control to its maximum counterclockwise, above average highs will be obtained. This sound is much desired by Rhythm and Blues and/or Country and Western groups. The opposite settings will produce extreme mellowness. For ultra highs, turn the TREBLE control to the extreme right until it clicks.

DIMENSION:

You may select the desired degree of reverb by adjusting the control marked ECHO CH. 1.

(more)

TREMOLO:

7. The SPEED and INTENSITY controls alter the tremolo to suit the mood of the music. The SPEED control varies the tempo of the pulse; INTENSITY control alters its strength. Practice and preference will determine their settings.

FOOT SWITCH:

8. A sturdy double foot switch is provided to activate reverb and/or tremolo instantly. When not in use the foot switch should be stored in its bracket provided inside the cabinet.

REPEAT PERCUSSION:

9. Turn TREMOLO INTENSITY control all the way to the right until you feel the click. Then regulate speed of the "repeat" by means of the tremolo SPEED control. Practice and preference will determine the setting for a given tempo. For example, try "Jingle Bells" with the SPEED control turned up full, or "Daisy" with the SPEED control at a somewhat lower setting. A slow, down and up picking (triplet) technique will make one guitar sound like two. Or an accordion can be made to sound like a banjo or mandolin.

STEREO ACCORDION:

10. When using an accordion equipped with a stereo pickup, both channels are utilized. Insert each of the two phone plugs of your Y-cable into inputs marked ACCORDION. Channel 1 amplifies the right hand and channel 2 amplifies the left or bass hand. The Y-cable is usually so marked.

NOTE:

When monaural pickup is used, Channel 1 is usually preferred as it incorporates all special effects; i.e. tremolo, reverb, and repeat percussion. Channel 2 remains free for rhythm guitar or voice microphone, if so desired, or, where straight amplification only is called for.

CARE AND MAINTENANCE

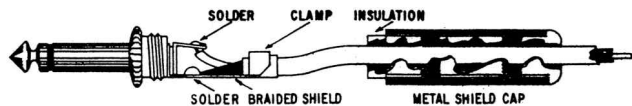
A good amplifier is a sensitive piece of electronic equipment. Treated with due respect and consideration, it should give many years of trouble-free performance.

A dampened, soapy sponge will quickly clean the tough, durable vinyl covering of your PORTAFLEX. We find that Pledge 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.
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, pickup or cable. If the hum becomes louder when you plug in an instrument cable, it is likely to be coming from the cable or pickup. The common unshielded phone plug with a plastic cap is not suitable. Your pickup 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!

FOR THE BEST
SOUND
LASTING
QUALITY