

OUR MOST POPULAR AMPLIFIER

REVERBEROCKET

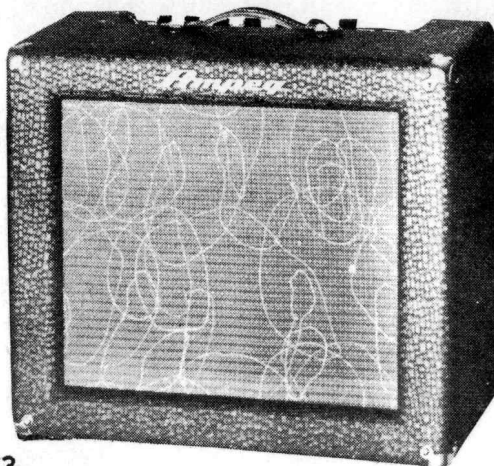
model R 12 R

dimensions:

18" x 20½" x 10½"

weight: 30 lbs.

tubes: 3/6SL7 1/6SN7 2/6V6 1/5Y3



the
Ampeg
co., inc.

INDUSTRIAL PARK, LINDEN, N. J.
PHONE: 201 925-6700

The REVERBEROCKET is one of the most versatile professional amplifiers we have ever designed.

For accordion, guitar and other instruments, the flick of a switch produces a rich "echo chamber" sound, a tremolo effect (independently or in combination) or straight amplification.

It is the first amplifier in its field and price range to combine these and its other features.

In addition to standard volume and tone controls, the model carries echo-dimension and tremolo-intensity controls on its panel. A convenient double footswitch provides instant switchover from tremolo to reverb.

With its three inputs, REVERBEROCKET becomes a supplementary unit for different instruments, for vocals, studio recording purposes, or for simply adding power and/or reverberation to the performer's existing equipment.

Months of experimentation, lab and field-testing by top artists preceded the production of this model to achieve its exceptional freedom from hum and tonal distortion.

The REVERBEROCKET'S list price in the U.S. is \$199.50. It is also available through other franchised AMPEG dealers in the Dominion of Canada, Great Britain and Australia.

Owned by top professionals, too numerous to list here, this model was personally chosen by George Barnes and used by ten of the nation's leading studio men in his hit recording GUITARS GALORE.

NOTE THESE FEATURES: reverb and tremolo controls on panel
 double footswitch for instant changeover
 3 inputs on panel
 15 watts clean output
 12" Jensen speaker
 rugged, locked-corner plywood cabinet

AMPEG PRODUCTS ARE DESIGNED BY THE PROFESSIONAL FOR THE PROFESSIONAL



Let's get acquainted with your new **SUPEREVERB**

Your AMPEG SUPEREVERB (Model R15R) is the more powerful successor to our R12R, the most popular amplifier we have ever made. The echo effect, produced electro-mechanically, greatly enhances any performance, imparting "concert hall" assertiveness and tonal enrichment.

Not to be used for electric bass, the R15R carries a 15" speaker designed to handle with ease the full frequency range of the guitar, accordion, piano or voice. Its rated output is 25 watts undistorted. Regardless of instrument, your sound will be greatly improved if you read and absorb the following information:

1570 W. BLANCKE



LINDEN, NEW JERSEY

Care and Maintenance

A dampened, soapy sponge will quickly clean the tough, durable vinyl covering of your SUPEREVERB. 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 held several inches from the surface and kept in motion, applying just enough heat to shrink it. It should also be brushed occasionally with a soft-bristle brush, especially if the unit is used in a dusty location.

Operation

1. With all controls at "0" and the switch off, plug line cord into any 105- to 125-volt, 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 very near maximum.
3. Plug instrument into appropriate input jack as indicated on control panel.
4. Turn toggle switch to "on"; pilot lamp will glow. Allow about one minute warm-up time.
5. **VOLUME:** Raise volume control on the amplifier to the desired level. This setting should never quite reach or exceed the overload point of the speaker. Excessive volume imposes a great strain on speakers and can destroy the cone quickly if overdriven. Use your ear, and do not rely on the number around the control. If you hear a slapping sound in the speaker you are asking for trouble. If you feel you need more volume than is obtainable without slap you could add a second speaker. You may use more than one instrument at the same time, but be prepared for a volume drop and raise the volume control to compensate.
6. **TONE:** The tone control carries the letters B and T which stand for bass and treble; to the left for more depth, right for highs. It is generally turned well to the left for accordion, although this is a matter of taste.
7. **DIMENSION CONTROL:** You may select the desired degree of echo by adjusting this centrally located control knob from "0" to "10".
8. **TREMOLO:** The speed and intensity controls alter the tremolo to suit the mood of the music. Practice and preference will determine their settings.
9. **FOOTSWITCH:** A double footswitch provides remote control of either echo and/or tremolo. When not in use, the footswitch should be kept in its bracket located on the inside left wall of cabinet.

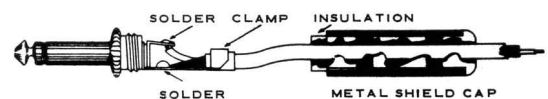
Troubleshooting

1. A complete wiring diagram (schematic) is pasted to the inside of the back cover. 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 the cord connections, or broken shielding.

Any good radio man should be able to make a complete continuity check between the pickup and the amplifier and isolate any serious trouble.

2. If the set is plugged in and you have no pilot light nor any sound whatsoever, you can easily check your fuse, located on the control panel next to the on/off switch. Replace, if necessary, with a type 3AG 2-amp. fuse.
3. An annoying hum is sometimes caused by disturbances in the A.C. line voltage; it can be often corrected by removing the plug from the wall socket, reversing it and re-inserting it.

Another common cause of hum is inadequate shielding or poor ground connection on the microphone, pickup or cable. If the hum becomes louder when you plug in your instrument cable it is likely to be coming from the cable or pickup. The common phone plug with bakelite cover is not suitable. Your pickup leads must be shielded all the way; therefore a phone plug with a metal jacket must be used. The illustration below shows how a properly soldered connection should appear. It is wise to have a spare cord.



CAUTION: Avoid moving or jarring the amp while turned on with reverb in use. Any sudden motion will produce a thunderous crashing sound. This, while not necessarily harmful, can be very annoying; it is characteristic of the delay mechanism and is no cause for alarm. Before moving the unit simply turn off the reverb by setting dimension control at "0".

Be sure to make these checks, in case of any difficulty, and feel free to write or call us on any questions you may have. We will not let you down.

LET'S GET ACQUAINTED WITH YOUR NEW REVERBEROCKET

Your AMPEG REVERBEROCKET (model R12R) is unquestionably the most popular amplifier we have ever produced. The echo effect, actually a delay of the original signal, is produced electro-mechanically, and results in a greatly enhanced sound. To both the listener and performer the impression is that of heightened tonal enrichment and body.

Whether you play guitar, accordion, piano or wish to use your REVERBEROCKET merely for vocal work, your performance will be greatly improved by absorbing the following information:

OPERATION

- 1) With all controls at "0" and the switch off, plug line cord into any 105 to 125- volt, 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 very near maximum.
- 3) Plug instrument into appropriate input jack as indicated on control panel.
- 4) Turn toggle switch to "on"; pilot lamp will glow. Allow about one minute warm up time.
- 5) VOLUME: Raise volume control on the amplifier to the desired level. This setting should never quite reach or exceed the overload point of the speaker. Excessive volume imposes a great strain on speakers and can destroy the cone quickly if overdriven. Use your ear, and do not rely on the number around the control. If you hear a slapping sound in the speaker you are asking for trouble. If you feel you need more volume than is obtainable without slap you could add a second speaker. You may use more than one instrument at the same time, but be prepared for a volume drop and raise the volume control to compensate.
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