

Bogner

AMPLIFICATION

Thank You For Purchasing the Ecstasy 100B. As modern guitar amplifiers go, the Ecstasy is not the least expensive, so we assume that you've listened very carefully to other amplifiers available on the market. We agree with you. The Ecstasy combines the sonic characteristics of the best modern and vintage amps, while offering you the technological advances you've come to expect from Bogner. This manual was designed to help you get the most from your new Bogner. We have included some tips & uses you might not have thought of, so please take a few minutes to read it. Of course, please feel free to call your Bogner dealer anytime you need help. We doubt you'll need it. The Ecstasy was designed with simplicity & usability in mind. It was built with the finest materials we could find. With a tube change and a blazing every once in a while, the Bogner Ecstasy should provide you with the most wonderful sound for many, many years to come.

Features

100 Watt Power section using premium german tubes. Built-in Variac. Excursion switch. Air control. Old / New selector. Built - in Load Resistor for Simple, Painless Slaving. Pre - EQ Switches for each channel. Plexi Mode. Separate Line out level controls for each channel. Tube Driven Effects Loop. Output Tubes Fused In Pairs with problem indicator lights = No Down Time! Master Footswitch Included, Controls Channels, Loop & Boosts. One of the greatest features of the Bogner Ecstasy is that we care about You, Your feelings and Your Ideas. Keep in touch.

The Manual

Let's begin by hooking up a speaker to the "use first" jack on the back panel of the Ecstasy. Be sure to set the ohm switch correctly to match your cabinet. If you're not sure what ohms rating your cab is, open the back of the cabinet and call your dealer. There are many ways to wire a speaker cab, and you need to know what yours is rated at. If you are using two cabinets of the same ohmage, use both speaker out jacks, and set the ohm switch to half of what a single cab would be. For instance, if you are using two 16 ohm Bogner 4 x 12 cabs, set the ohm switch to 8 ohms. Two 8 ohm cabs would be 4 ohms, etc.

Now, plug the footswitch connector into the "Foot Controller" jack on the back panel. Next, with the standby switch in the "standby" (down) position, flick the Power switch to the "Power" (up) position. Let the amp warm up for at least a minute! This will stabilize the circuits and prevent a painful surge from flashing through your tubes. If you're kind to your amp, it will reward you with grateful reliability.

At this point, it might be helpful to understand the difference between Preamp and Power amp functions. For instance, You are probably aware that the "presence" knob on most amps is a power amp brightness control, while the "treble" knob is the preamp brightness control. Your new Bogner has been carefully laid out so that you

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have options regarding how the preamp and power amp respond, both together and separately.

On the front panel, turn down Vol. 1, Vol. 2 & Vol. 3. Make sure "Loop" light on foot controller is out and loop on / off button on rear panel is "on." (more about this later). Plug your guitar into the "Input" jack on the front panel and flick the "standby" switch to "On". Tap the Green channel on the foot controller. You are now in channel 1 - the Clean Channel.

Channel 1 has Gain, Bass, Middle, Treble & Vol. controls. There is a 3 position Pre EQ switch. The Middle position is "N", or normal. "B 1" is boost 1. This position accentuates highs & mids. "B 2" boosts highs only. The higher you set the gain control, the less effect the Pre EQ will have on the sound. Channel 1 always stays pretty clean, so by using your Gain & Pre EQ, you'll have an infinite variety of tones. If you haven't already, bring up Vol. 1 and play in Channel 1.

Tap the middle button on the footswitch and you are in channel 2. Bring Vol. 2 up a little. By now you've noticed that, in addition to the light on the footswitch, two lights of the same color come up by the Gain and Vol of that channel on the front panel. This is meant to help you make quick changes when you need to. Channels 2 & 3 have the same Gain, tone and Vol. controls as Channel 1. Of course, 2 & 3 have the crunch and soaring gain that made Bogner famous. The Pre EQ's work a little differently for 2 & 3 than for Channel 1. In 2 & 3, you will see the markings B, M & D. These stand for Bright, Medium, & dark. Though Channels 2 & 3 share Bass, Middle and Treble controls, the Pre EQ switches allow you to "voice" the channels very differently. Don't underestimate the tonal power of Pre EQ. For instance, try setting the Pre EQ switch for Channel 3 to "D" and turn up the Presence, Middle and Treble a bit. Not only does this completely change the sound characteristics of the Channel, but you should also notice a difference in gain and focus, too. Experiment. Tap in Channel 3, bring up the Vol. a little, and kick back and forth between channels 2 & 3. For fun, see how different they can sound, using Pre EQ.

To the left of Pre EQs 2 & 3, you will notice Gain Boost, Air, and Gain Mode Ch 3 switches. The Gain Boost switch is linked directly to the Boost button on the foot controller. If the foot controller is hooked up, keep the Gain Boost switch on "L" or "low". "H", of course, is "High". The switch is there so that if you are without your foot controller, (in the studio, for instance), you can use the Gain Boost function.

The Gain Boost works for Channel 2, and for channel 3 when Gain Mode Ch 3 switch is switched to "L", or Lead. When the Gain Mode Ch 3 switch is on "P", you have changed Channel 3 from a lead channel into the Plexi channel.

The Plexi Channel is voiced to please players who love that wide open 60's British sound. Plexi is a lower gain channel than Lead. Like the older amps it emulates, the louder you turn the Plexi Channel up, the better it sounds. You cannot footswitch between the Plexi and Lead Channels. Some players use the Plexi Channel as their crunch channel, and Channel 2 (and the Boost) as their highest gain channel.

Different situations call for different sounds. With your Ecstasy, you'll have them all.

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The Air control pumps the bottom and low - mids in Channels 2 & 3. You will also notice a slight kick in gain, especially in the Plexi mode.

Everything we've talked about so far, gain tone shaping and such, have been Preamplifier Functions.

Now let's talk a little about where the signal goes from the Preamplifier.

If the Loop Button on the foot controller is off, the preamp signal flows from the Vol. 1, 2 & 3 controls into the power amp section. Naturally, you will want to get a balance between the three channels. Do this now with the Vol 1, 2 & 3 controls.

If you want to put an effect in the loop, plug a shielded cable from the Send Jack on the rear panel to the Input of your effect, and another shielded cable from the out of the effect to the Return Jack. If the effect has "level" switches, set them to "+4".

Make sure the Loop and Send buttons on the back panel of the Ecstasy are pushed in. The return button should be out. Do the opposite for pedal type effects - send, out - return, in. Tap the Loop button on the foot controller. Now, slowly bring up the Master Vol. Knob (yellow light, front panel). You should now hear your effect. The Master Vol. knob is the Power Amp Volume, and it only works if the loop is on. The Master Vol. knob allows you to match Loop on and Loop off volumes. Switch Loop off, listen to the volume, then switch Loop on and match that volume with Master Vol.

Of course, watch the input level on your effect. If the input LEDs are in the red, turn down the input of the effect, and reset Master Vol. The Loop button on the Rear panel is there to switch the loop in and out if you're for some reason without your footswitch. If there is no effect in the Loop, Footswitch or no Footswitch, the Loop button on the Rear panel must be pushed in, or the Ecstasy will not sound.

Now your guitar signal has come back from your effect, through the Loop return and Master Vol. control, and is entering the Power Amp section of the Ecstasy. There are several ways to alter the operation of the Power Amp section. First, there's the Variac switch (rear panel, right side). In the "off" position, the Ecstasy operates at the normal 120 V rating. Switch it to "On", and you've changed taps on the output transformer, effectively lowering the voltage to around 90 V. The purpose of this feature is to give you a sweeter, softer, "squishier" sound. It will also lower the overall output of the amp somewhat.

To the left of the Variac switch on the rear panel is the Power Amp Mute switch. What this does is turn off the Power Amp, but not the Preamplifier. "Off" for normal amp operation, "On" allows you to use just the Preamplifier section of the Ecstasy. To use in this manner, simply plug a shielded cable from the "Send" jack of the Ecstasy loop (loop on), and go to an effect, an external amp, or a mixing board. (For mixing board application, we recommend some type of speaker emulation device, such as Hughes & Kettner's Red Box.)

The other tone modifying switch for the Power Amp section of the Ecstasy is the "Sound Style - Old / New" switch. When you flick this switch to "Old", the amp changes to triode operation, in addition to kicking in a couple of other secret alterations. In the "New" position, the Ecstasy is in pentode operation, the loudest, highest headroom setting. Try switching the Variac and Old / New switches in various combinations with the channels. Some Ecstasy players find their favorite

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setting right away, and keep it forever. Others switch them around as the situation calls for. We're pleased to offer you the tonal options.

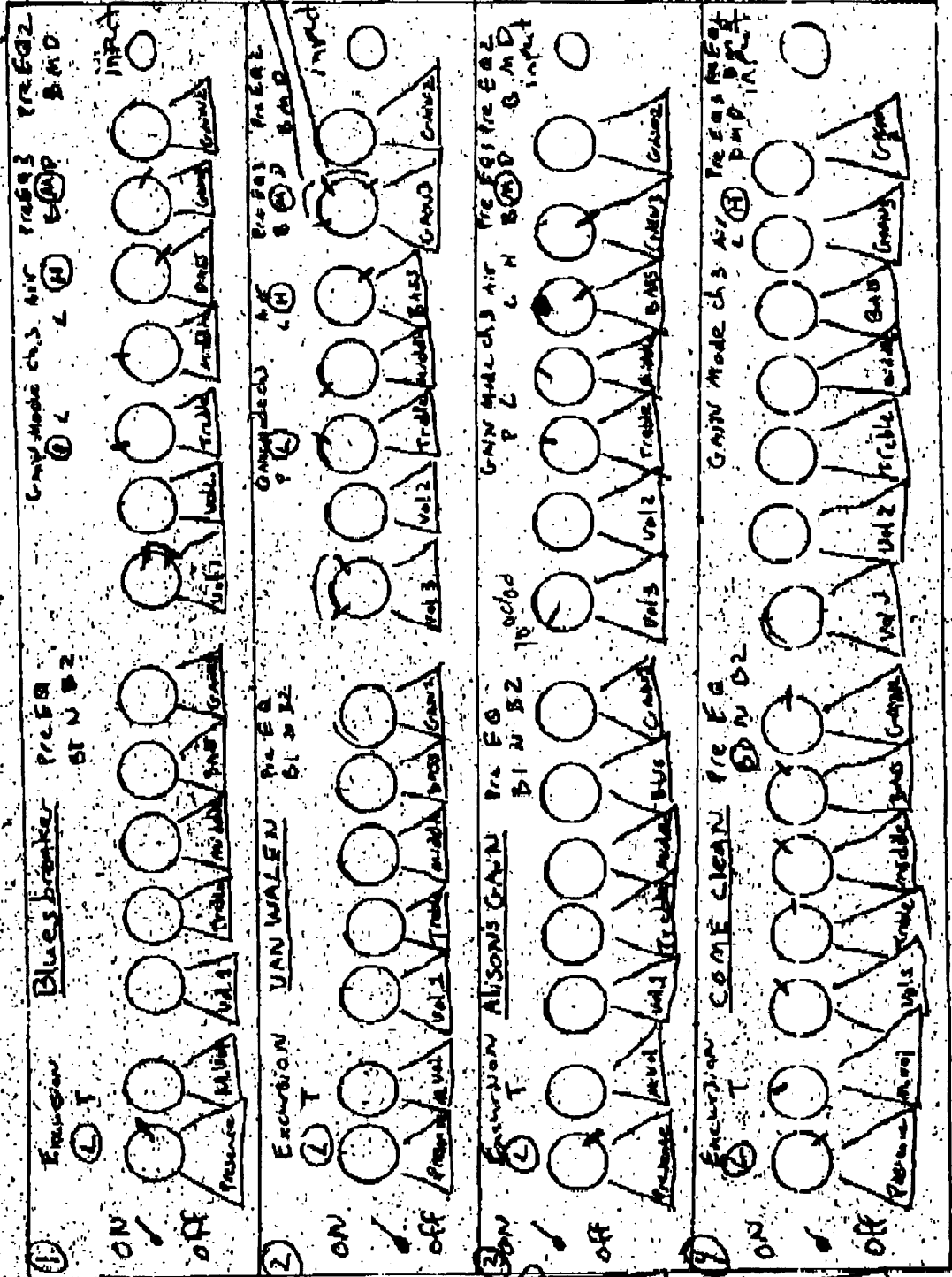
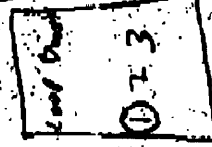
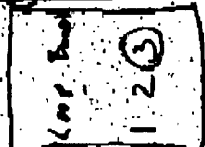
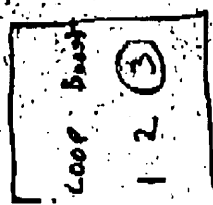
On the front panel, left side, you will find a little switch called *Excursion*. This control gives you two settings for speaker damping. All amplifiers have a "damping factor," which means, basically, how far the amplifier will let the speaker cone travel. The *Ecstasy* offers you two options, Loose (L), and Tight (T). The Loose setting will have a bigger bass sound, while the Tight setting will be more "even" from low string to high string. The *Excursion* switch is very useful for changing from rock to pop and jazz, so we put it on the front panel, where you could get at it easily. We mentioned in our list of features that the power tubes are fused in pairs. The way this innovation works is, Should any of the four power tubes fail, the fuse that services the bad tube and it's mate will blow. This leaves the other, good pair of power tubes and their fuse untouched, and you still doing the gig. If a power tube fuse does blow, the corresponding red light on the rear panel will come on. Notice the little pictures under the fuses - these show you which pair of power tubes contain the problem tube.

Here's a little trick that some *Ecstasy* users love, to enjoy half power use of your amp, remove one of the power tube fuses, and reset the ohm switch to half of what your cabinet is. If your cabinet is 16 ohms, set the ohm switch to 8. If your cab is 8 ohms set it to 4. If you like using 50 watts all the time, switch power tube fuses every once in a while, to wear the tubes more evenly. Don't forget to reset the ohm switch when you go back to 100 watts.

Many pro players sometimes like to "slave" their amps by running a "line out" from their amplifiers, through effects, to another stereo power amp. A "line out" is an output from the head that is line level, suitable for feeding the input of an effect or power amp. This is also known as "slaving." The difference between a line out and a send, (which is also line level) is, a send is a preamp out, and a line out comes after the power tubes. The way this works is, run the *Ecstasy* head to a speaker cab "dry", (no effects), then run a shielded cable from the line out jack (rear panel) to an effect input. Run two shielded cables from the stereo outputs of the effect to the inputs of a stereo power amp. run the speaker outs of this power amp to two more cabs. Turn them all up, and be blown away! You are now successfully "tri-amping." Some guys like to mix only effect in their "wet" speakers, others like a little "dry" in there, too. Of course, it all depends on your application. If the extra speakers are to be used as a guitar monitor for your drummer, you'll most assuredly want some dry sound in it. If the speakers will all face the same general direction, you may not want dry in the effects speakers. You decide. We like them both ways. One of the features that makes the *Ecstasy* stand above other mere amps is its built in load resistor. The load resistor absorbs the wattage from the power amp section of the *Ecstasy*, so that you do not have to plug a speaker cab in at all. If you don't plug a speaker in, the load resistor is automatically engaged - don't be afraid, you won't blow it up! First, set the ohm switch to 16 ohms. You can then use the line out jack to feed your effects and power amp, and you will be hearing all the juicy power amp distortion you want, at whatever volume you want. Think of it as the fattest,

- 1) Humbucker or Neck Pickup
- 2) Humbucker
- 3) Humbucker
- 4) Neck and middle or lightly plucked Humbucker

Footswitch
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