

**HILTON**

**AC-300A**

**SOUND SYSTEM**

**OPERATING INSTRUCTIONS**

PLEASE READ THIS MANUAL CAREFULLY, AND KEEP IT IN A SAFE PLACE FOR FUTURE REFERENCE. IT CONTAINS VALUABLE INFORMATION ABOUT YOUR NEW HILTON AC-300A SOUND SYSTEM: ITS FEATURES, HOW TO OPERATE IT, HOW TO TAKE CARE OF IT, HOW TO AVOID DAMAGE TO IT, WHAT TO DO IF ANY PROBLEM SHOULD OCCUR.

IF YOU SHOULD ENCOUNTER ANY PROBLEM IN SETTING UP OR IN OPERATING YOUR HILTON SOUND SYSTEM, OR IF YOU HAVE ANY QUESTION WHICH IS NOT ANSWERED IN THIS MANUAL, PLEASE WRITE OR PHONE:

HILTON AUDIO PRODUCTS  
1033-E SHARY CIRCLE  
CONCORD, CALIF. 94518  
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## GUARANTEE OF SATISFACTION

ANY PURCHASER OF HILTON SOUND EQUIPMENT, IF NOT COMPLETELY SATISFIED WITH IT, MAY RETURN SUCH EQUIPMENT IN UNDAMAGED CONDITION, FREIGHT CHARGES PREPAID, WITHIN 30 DAYS AFTER ORIGINAL PURCHASE, FOR FULL REFUND OF ITS PURCHASE PRICE.

## TWO-YEAR WARRANTY

FOR A PERIOD OF TWO YEARS AFTER INITIAL PURCHASE, HILTON AUDIO PRODUCTS WILL, AT ITS OPTION, EITHER REPAIR OR REPLACE WITHOUT CHARGE ANY HILTON SOUND SYSTEM OR COMPONENT THEREOF WHICH FAILS IN NORMAL SERVICE, SUBJECT TO THE EXCEPTIONS LISTED BELOW. ANY REASONABLE SHIPPING AND TRANSIT INSURANCE CHARGES INCURRED IN THE COURSE OF WARRANTY SERVICE WILL BE PAID BY HILTON AUDIO PRODUCTS.

### EXCEPTIONS TO WARRANTY:

WARRANTY IS RESTRICTED TO CORRECTION OF ANY DEFECT WHICH BECOMES EVIDENT IN THE COURSE OF NORMAL USE AND OPERATION, AND DOES NOT COVER ANY OF THE FOLLOWING:

1. REPLACEMENT OF PHONOGRAPH NEEDLES, WHICH ARE INTRINSICALLY FRAGILE.
2. REPAIR OF NORMAL WEAR AND TEAR: SCRATCHES, NICKS, DENTS, ETC.
3. MODERNIZATION OR ALTERATION TO SPECIFICATIONS WHICH WERE NOT IN EFFECT AT THE TIME OF ORIGINAL PURCHASE.
4. REPAIR OF DAMAGE WHICH IS CAUSED BY ACCIDENT OR ABUSE AND NOT BY ANY DEFECT IN THE SOUND SYSTEM.
5. REIMBURSEMENT FOR ANY REPAIR CHARGES NOT AUTHORIZED BY HILTON AUDIO PRODUCTS.
6. REPAIR OF DAMAGE WHICH IS CAUSED BY CONNECTING THE SOUND SYSTEM TO A 220 VOLT POWER SOURCE OR TO ANY PORTABLE GENERATOR OR INVERTER.
7. REPAIR OF DAMAGE WHICH IS CAUSED BY USING ANY OTHER CONNECTION OR HOOKUP WHICH IS STATED IN THIS MANUAL TO BE IMPROPER AND LIKELY TO CAUSE DAMAGE TO THE SOUND SYSTEM.
8. REPLACEMENT OF ANY UNIT WHICH HAS BEEN MODIFIED OR ALTERED IN ANY WAY, BY ADDING INPUTS OR OUTPUTS, BY PERMANENTLY CHANGING ITS APPEARANCE BY PAINTING, ENGRAVING IN AN EXPOSED SPOT, ETC.
9. PAYMENT OF ANY TRANSIT CHARGES OTHER THAN FREIGHT AND INSURANCE, SUCH AS CUSTOMS CHARGES OR BROKERAGE FEES, WHICH MAY BE INCURRED IN PROVIDING WARRANTY SERVICE INVOLVING INTERNATIONAL SHIPMENT. ANY SUCH CHARGES, IF ADVANCED BY HILTON AUDIO PRODUCTS, WILL BE INVOICED TO THE OWNER OF THE EQUIPMENT.

## TOP DECK

### TONE ARM

THE PICKUP CARTRIDGE IS LOCATED SO THAT THE NEEDLE IS EASY TO SEE, WHEN PLACING IT ON THE RECORD. THE CARTRIDGE IS OF THE FLIPOVER TYPE, ONE SIDE FOR 78 RPM RECORDS AND THE OTHER FOR 45 AND 33 RPM RECORDS. IT IS A SLIP-IN CERAMIC CARTRIDGE WITH 1-MIL AND 3-MIL SAPPHIRE NEEDLES, ASTATIC NO. 89-T. TO REMOVE THE CARTRIDGE FOR INSPECTION OR REPLACEMENT, GRASP IT AT THE SIDES AND SLIP IT OUT OF THE FLIPOVER BRACKET. THE CARTRIDGE IS KEYED, SO THAT IT CANNOT BE INSTALLED UPSIDE DOWN.

THE COUNTERWEIGHT IS SET SO THAT THE TRACKING PRESSURE OF THE STYLUS IS CONSIDERABLY HEAVIER THAN THAT OF A HOME HI-FI TURNTABLE, TO INSURE AGAINST NEEDLE SKIPPING WHEN WORKING ON TEMPORARY STAGES OR RICKETY TABLES. TO DECREASE THIS TRACKING PRESSURE WILL INCREASE THE RISK OF NEEDLE SKIPPING, WITHOUT APPRECIABLY LENGTHENING THE LIFE OF EITHER NEEDLE OR RECORDS.

FOR 45 OR 33 RPM RECORDS, USE THE LP SETTING ON THE TONE ARM HEAD; FOR 78 RPM RECORDS FLIP THE HANDLE DOWN AND TO THE RIGHT. WHEN PLAYING 12" LP RECORDS, THE RESET MECHANISM SHOULD BE SWITCHED OFF, SO THAT IT CAN NOT BE ACCIDENTALLY ACTIVATED.

DURING A DANCE, THE FOAM TONE ARM REST MAY BE USED, BUT FOR CARRYING, THE TONE ARM SHOULD BE LOCKED IN ITS CLIP.

### TURNTABLE AND DRIVE MECHANISM

THE FOAM PAD ON THE PLATTER IS SLIGHTLY LESS THAN THE DIAMETER OF A 7" RECORD, SO THAT RECORDS ARE EASY TO REMOVE. THE PLATTER RESTS ON A BALL BEARING WHICH IS SECURED IN THE BOTTOM OF THE SHAFT WELL, AND SPINS ALMOST FREE OF FRICTION.

THE MOTOR IS A HYSTERESIS-SYNCHRONOUS GEARMOTOR. IT IS UNAFFECTED BY VOLTAGE FLUCTUATIONS AND WILL HOLD SPEED AT A VERY LOW VOLTAGE. THE MOTOR DRIVES THE PLATTER DIRECTLY, WITH A DRIVE WHEEL WHICH HAS A SOFT RUBBER RIM, AND SPEED CHANGE IS ACCOMPLISHED BY MOVING THE ENTIRE MOTOR ASSEMBLY TOWARD OR AWAY FROM THE CENTER OF THE PLATTER. SPEED IS INFINITELY VARIABLE. WHEN THE SPEED CONTROL KNOB IS IN THE OFF POSITION, THE DRIVE WHEEL IS DISENGAGED FROM THE UNDERSIDE OF THE PLATTER, AND THE MOTOR IS SHUT OFF. THIS KNOB SHOULD BE PLACED IN THE OFF POSITION FOR CARRYING, OR WHEN THE SYSTEM IS BEING USED WITHOUT THE TURNTABLE, FOR VOICE REPRODUCTION ONLY, OR FOR TAPE PLAYBACK.

THE SPEED CONTROL IS CALIBRATED FOR 60 CYCLE CURRENT. THE AC-300A MAY BE USED WITHOUT MODIFICATION IN AREAS WHICH HAVE 240 VOLT, 50-CYCLE CURRENT, PROVIDED THAT AN EXTERNAL STEP-DOWN TRANSFORMER IS USED. IT WILL NOT REACH 78 RPM, BUT WILL PLAY AT 45 RPM BY SETTING THE SPEED CONTROL AT 54, AND 33 RPM WITH A SETTING OF 39.6, AS INDICATED ON THE SCALE. THE POWER SOURCE MUST BE 110/120 VOLTS AC; CONNECTING DIRECTLY TO 240 VOLTS WOULD CAUSE SERIOUS DAMAGE TO YOUR AMPLIFIER.

### STROBE

A NEON-LIGHTED STROBE IS PROVIDED; THE INNER ROW OF DOTS INDICATES 78 RPM, THE CENTER ROW 45 RPM, AND THE OUTER ROW 33 RPM. THE BULB



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IS A NEON, NO. NE-51H OR B2A. IT HAS A BAYONET BASE; TO REMOVE IT PUSH IN ON THE BULB, TURN IT TO THE LEFT (COUNTERCLOCKWISE) AND IT WILL POP OUT.

### RECORD RESET MECHANISM

IMMEDIATELY TO THE RIGHT OF THE TONE ARM IS THE RECORD RESET MECHANISM. WHEN THE HILTON REMOTE VOLUME CONTROL/RECORD RESET ASSEMBLY IS PLUGGED INTO THE FRONT PANEL, THE BUTTON AT THE BASE OF THE MICROPHONE MAY BE USED TO LIFT THE TONE ARM AND RETURN IT TO ANY POINT ON THE RECORD WHICH YOU SELECT.

TO USE THE RECORD RESET FOR SQUARE DANCE CALLING: WHEN A PATTERN RECORD RUNS OUT BEFORE YOUR TIP IS FINISHED, PRESS AND RELEASE THE BUTTON AT THE BASE OF THE MICROPHONE. THE ARM WILL BE LIFTED, THE NEEDLE SET BACK AND LOWERED TO THE RECORD FASTER AND MORE SMOOTHLY THAN YOU COULD RESET IT MANUALLY. IF YOU DEPRESS AND HOLD THE BUTTON, THE ARM WILL BE LIFTED AND MOVED BACK, BUT WILL NOT BE SET DOWN ON THE RECORD UNTIL YOU RELEASE IT. THIS ALLOWS YOU TO STOP THE MUSIC FOR A TALK-THRU SPOT AND RESTART IT IMMEDIATELY WHEN YOU WISH TO DO SO. THE SWITCH IMMEDIATELY BEHIND THE MECHANISM DEACTIVATES IT. WHEN PLAYING 12" LP RECORDS THE RESET SHOULD BE SWITCHED OFF, SO THAT IF THE BUTTON IS ACCIDENTALLY TOUCHED, THE ARM LIFT WILL NOT COME UP UNDER THE RECORD AND POSSIBLY DAMAGE IT. IF YOU HAVE A GUEST CALLER OR ROUND DANCE LEADER WHO IS UNFAMILIAR WITH THE EQUIPMENT, YOU MAY WISH TO TURN OFF THE RESET SO THAT HE WILL NOT ACCIDENTALLY RESTART HIS RECORD AT THE WRONG TIME.

TO USE THE RECORD RESET IN ROUND DANCE TEACHING: THE RECORD RESET IS A VERY HANDY AID IN ROUND DANCE TEACHING. FIRST, YOU CAN STOP THE MUSIC AT ANY TIME, WITHOUT HAVING TO PICK UP THE TONE ARM MANUALLY. SECOND, IF YOU DETERMINE AHEAD OF TIME THE ADJUSTMENT NECESSARY TO RESTART THE RECORD IN THE PICKUP GROOVES, YOU CAN NOTE THAT SETTING ON THE RECORD LABEL; THEN, AT THE CLASS, YOU CAN RESTART THAT RECORD AS YOU WISH WITH THE REMOTE BUTTON. THIRD, IF A DANCE HAS A DIFFICULT PASSAGE WHICH REQUIRES REPETITION, YOU CAN LOCATE A SPOT ON A RECORD, JOT DOWN THE NUMBER OF THAT SETTING, AND REPEAT, FOR INSTANCE, PART B OF A DANCE AS MANY TIMES AS YOU WISH, WITHOUT HAVING TO PLAY THE ENTIRE RECORD UP TO THAT POINT. IF YOU KNOW AHEAD OF TIME THE PROPER SETTINGS THAT YOU NEED, YOU CAN AT WILL, WITH THE TURN OF A KNOB, START A RECORD AT ANY SPOT THAT YOU WISH, WITHOUT HAVING TO HUNT FOR IT.

### TAPE PLAYBACK INPUT

FOR PROPER USE OF THIS JACK, SEE THE SECTION OF THIS MANUAL TITLED PLAYING BACK TAPE RECORDINGS.

## FRONT PANEL

### TWIN VUMETERS

THESE METERS ARE A DEPARTURE FROM ANY METER ON A SOUND SYSTEM IN THE PAST. ONE MEASURES MUSIC, THE OTHER VOICE; AND YOU CAN TELL AT A GLANCE WHETHER YOU HAVE THE PROPER BALANCE BETWEEN THEM. IF THE READINGS ARE EQUAL OR NEARLY SO, YOUR VOICE WILL BE BURIED IN THE MUSIC AND THE DANCERS WILL HAVE GREAT DIFFICULTY IN HEARING YOUR COMMANDS. AS A RULE THE VOICE READING SHOULD BE AT LEAST



TWICE THAT OF THE MUSIC; IN SOME HALLS AS MUCH AS THREE TIMES THE MUSIC READING. IF YOU MUST LOCATE SPEAKERS SO THAT YOU CAN NOT HEAR THE VOICE-MUSIC BALANCE YOURSELF, HAVE SOME ONE CHECK IT FOR YOU AND TELL YOU WHEN IT IS CORRECT; THEN NOTE THE METER READINGS AND YOU CAN MAINTAIN PROPER BALANCE.

WHEN THE OUTPUT SELECTOR SWITCH IS MOVED FROM NORMAL TO INCREASED, THE METERS REMAIN ON SCALE, AND YOU CAN READ VOICE-MUSIC BALANCE AT HIGH DRIVE LEVELS AS EASILY AS AT LOW LEVELS.

### OFF-ON SWITCH

CONTROLS AC TO THE AMPLIFIER.

### PHONOGRAPH SECTION

THE PHONOGRAPH VOLUME CONTROL ADJUSTS THE LOUDNESS OF THE MUSIC PROGRAM FOR THE MAIN CHANNEL, WHEN PLAYING A RECORD OR PLAYING BACK A TAPE. WITH THE OUTPUT SELECTOR SWITCH IN TANDEM POSITION, IT ALSO CONTROLS THE VOLUME OF THE MUSIC PROGRAM FOR THE MONITOR CHANNEL. EXTREMELY FINE ADJUSTMENT OF PHONO VOLUME CAN BE DONE BY USING THE HILTON REMOTE VOLUME CONTROL ASSEMBLY IN CONJUNCTION WITH THE PHONO VOLUME CONTROL.

REMOTE CONTROL JACK: BY PLUGGING IN THE HILTON REMOTE VOLUME CONTROL ASSEMBLY, THE MUSIC VOLUME CAN BE ADJUSTED WITH THE KNOB ON THE MICROPHONE, WITHOUT TOUCHING THE KNOB ON THE FRONT PANEL. RECOMMENDED OPERATION: PLUG IN THE REMOTE CONTROL AND TURN ITS VOLUME FULL ON. SET THE PHONO VOLUME CONTROL AT A LEVEL SLIGHTLY HIGHER THAN YOU NEED FOR BEST VOICE-MUSIC BALANCE. WITH THE REMOTE CONTROL, DECREASE THE MUSIC VOLUME TO THE PROPER LEVEL SO THAT YOUR VOICE COMES OUT CLEARLY OVER THE MUSIC. WITHOUT TOUCHING THE AMPLIFIER KNOB, YOU CAN NOW EITHER DROP THE MUSIC VOLUME TO 25% OF ITS PRESET LEVEL OR INCREASE IT FOR ADDED EXCITEMENT AND LIFT FOR SING-ALONG CHORUSES.

PHONO BASS AND TREBLE CONTROLS: ADJUST THE BASS AND TREBLE COMPENSATION FOR THE MUSIC PROGRAM ON BOTH THE MAIN AND MONITOR CHANNELS. THEY HAVE NO EFFECT ON THE VOICE PROGRAM FOR EITHER CHANNEL. VERY WIDE LATITUDE IS PROVIDED, AND WE RECOMMEND USING ONLY THE MINIMUM ADJUSTMENT FROM NORMAL WHICH WILL GIVE YOU THE MUSIC SOUND THAT YOU DESIRE. FOR VERY WORN, SCRATCHY RECORDS, TURNING THE TREBLE CONTROL ABOUT 45 DEGREES TO THE LEFT WILL FILTER OUT A LARGE PORTION OF THE SURFACE NOISE. SEE ALSO THE SECTION TITLED GETTING THE MOST FROM YOUR HILTON.

RESET JACK: PLUG IN THE PROPER TERMINAL OF THE HILTON REMOTE VOLUME CONTROL/RECORD RESET ASSEMBLY TO OPERATE THE RECORD RESET WITH THE BUTTON AT THE BASE OF THE MICROPHONE.

### MONITOR SECTION

MONITOR VOICE AND MUSIC VOLUME CONTROLS: THESE CONTROL THE MUSIC AND VOICE VOLUME FOR THE MONITOR CHANNEL ONLY. IF YOU USE A MONITOR SPEAKER, YOU CAN USE THESE CONTROLS TO GIVE YOURSELF AS MUCH MUSIC AND VOICE VOLUME AS YOU WISH, WITHOUT AFFECTING THE VOLUME OR BALANCE GOING TO THE FLOOR THROUGH THE MAIN CHANNEL. THE SEPARATE SETS OF CONTROLS MAKE IT POSSIBLE, IN THE UNLIKELY EVENT OF A FAILURE IN THE MAIN CHANNEL, TO CONNECT YOUR SPEAKERS TO THE MONITOR CHANNEL, SHUT OFF THE MAIN CHANNEL, AND COMPLETE YOUR DANCE USING ONLY THE MONITOR CHANNEL!



## OUTPUT SELECTOR SWITCH

THE HILTON AC-300A IS AN EXTREMELY POWERFUL AND FLEXIBLE SOUND SYSTEM, DESIGNED TO PROVIDE OUTSTANDING CLARITY AND COVERAGE UNDER ANY OPERATING CONDITION, FROM ONLY A FEW SQUARES TO A COUPLE OF HUNDRED. THE THREE-POSITION OUTPUT SELECTOR SWITCH MAKES OPERATION AND CONTROL EASY AND CONVENIENT NO MATTER HOW LARGE OR SMALL THE DANCE.

**NORMAL POSITION:** FOR EASY CONTROL OF VOLUME AND BALANCE AT FAIRLY LOW OUTPUT LEVELS. A HIGH-POWERED AMPLIFIER IN A SMALL HALL IS SENSITIVE AND DIFFICULT TO ADJUST PRECISELY, BECAUSE A SMALL ADJUSTMENT PRODUCES A CONSIDERABLE DIFFERENCE IN VOLUME. THE NORMAL SETTING SHOULD BE USED IN ALL SITUATIONS IN WHICH FLOOR COVERAGE DOES NOT REQUIRE SETTINGS ABOVE 11 O'CLOCK ON THE PHONO AND MICROPHONE CONTROLS.

**INCREASED POSITION:** PRODUCES DOUBLE THE VOLUME PROVIDED BY THE NORMAL SETTING, AT ANY GIVEN KNOB SETTING ON THE VOLUME CONTROLS. WHEN FLOOR COVERAGE REQUIRES SETTINGS OF MORE THAN 11 O'CLOCK, SWITCH TO THE INCREASED SETTING; WITH ENOUGH SPEAKERS PROPERLY LOCATED, YOU CAN COVER MORE THAN A HUNDRED SQUARES WITH THE MAIN CHANNEL ONLY, USING THIS SETTING.

**TANDEM POSITION:** LOCKS THE MAIN AND MONITOR CHANNELS TOGETHER, MAKING THEIR COMBINED OUTPUT AVAILABLE FOR FLOOR COVERAGE. IN THIS SETTING, BOTH MUSIC AND VOICE FOR BOTH CHANNELS ARE CONTROLLED BY THE KNOBS FOR THE MAIN CHANNEL. THE MONITOR KNOBS ARE INOPERATIVE IN THIS SETTING. ALL FOUR SPEAKER OUTLETS ON THE REAR PANEL WILL PRODUCE SOUND AT IDENTICAL VOLUME. WITH THIS SETTING, YOU WILL NOT HAVE A CALLER'S MONITOR, BUT YOU CAN CONNECT AS MANY AS EIGHT HILTON SPEAKERS TO COVER AN EXTREMELY LARGE FLOOR. DO NOT CONNECT MORE THAN TWO SPEAKERS TO EITHER CHANNEL WITHOUT READING AND FOLLOWING CAREFULLY THE INSTRUCTIONS AND DIAGRAMS IN THE SECTION ON SPEAKER HOOKUP.

## MICROPHONE SECTION

TWO IDENTICAL HIGH IMPEDANCE MICROPHONE INPUTS ARE PROVIDED. VOLUME AND TREBLE-BASS CONTROLS ARE COMPLETELY INDEPENDENT OF EACH OTHER, AND OF THE MUSIC PROGRAM. YOU MAY USE EITHER INPUT THAT YOU CHOOSE, WITH ONE EXCEPTION: TO MAKE A STEREO TAPE WITH VOICE ON ONE TRACK AND MUSIC ON THE OTHER, YOU MUST USE THE NO. 2 MICROPHONE INPUT.

**MICROPHONE TREBLE-BASS CONTROLS:** ONE OF THE FEATURES WHICH MAKES THE HILTON SOUND SYSTEMS OUTSTANDING IS THE ABILITY OF THEIR VOICE CIRCUITS TO REPRODUCE CLEANLY THE HIGH FREQUENCIES WHICH ARE ABSOLUTELY ESSENTIAL FOR VOICE CLARITY AND UNDERSTANDABILITY OF COMMANDS. IF YOU HAVE A VOICE IN THE BASS RANGE, TURN THE TONE CONTROL TO THE RIGHT FAR ENOUGH TO BE SURE THAT THERE IS NO BOOMINESS; IF YOU ARE A BARITONE LEAVE IT NEAR THE NORMAL SETTING. EVEN IF YOUR VOICE IS HIGH IN PITCH, DO NOT TURN THE TONE CONTROL MORE THAN 30 TO 40 DEGREES TO THE LEFT OF NORMAL. IF YOU HAVE NOT WORKED WITH HILTON EQUIPMENT BEFORE, DO NOT MAKE THE MISTAKE OF TUNING OUT THE HIGHS IN THE VOICE TO MAKE THE HILTON AMPLIFIER SOUND PERHAPS MORE LIKE THE SOUND OF YOUR VOICE ON YOUR PREVIOUS SOUND SYSTEM. TO DO SO WOULD BE SIMILAR TO BUYING A NEW COLOR TELEVISION RECEIVER, AND THEN TUNING IT SO THAT THE PICTURE IS BLACK AND WHITE!

## TAPE MUSIC AND TAPE VOICE JACKS

THESE JACKS MAY BE USED TO MAKE A STEREO TAPE RECORDING, WITH VOICE ON ONE TRACK AND MUSIC ON THE OTHER. THEY ARE ALSO USED TO PLAY BACK A STEREO TAPE THROUGH THE AC-300A AMPLIFIER. SEE THE SECTIONS TITLED MAKING TAPE RECORDINGS AND PLAYING BACK TAPE RECORDINGS.

## REAR PANEL

### SPEAKER OUTPUT SOCKETS

AS YOU LOOK AT THE REAR PANEL, AT THE FAR RIGHT ARE THE MONITOR SPEAKER SOCKETS; AT THE FAR LEFT ARE THE SPEAKER SOCKETS FOR THE MAIN CHANNEL. THE OUTPUT OF THESE SOCKETS IS CONTROLLED BY THE CORRESPONDING KNOBS ON THE FRONT PANEL, EXCEPT THAT WITH THE SELECTOR SWITCH IN TANDEM POSITION ALL FOUR SOCKETS ARE CONTROLLED BY THE MAIN CHANNEL CONTROL KNOBS.

THE SPEAKER SOCKETS ARE CINCH-JONES S-302-AB, COMPATIBLE WITH THE PLUGS ON MANY TYPES OF SPEAKERS. MAIN SOCKETS ARE CONNECTED IN PARALLEL, AS ARE THE MONITOR SOCKETS. OPTIMUM IMPEDANCE LOAD IS 4 TO 16 OHMS. DO NOT CONNECT ANY COMBINATION OF SPEAKERS WHICH PRODUCES A NET IMPEDANCE LOAD OF LESS THAN 4 OHMS. TWO SERIES Y CONNECTORS ARE FURNISHED WITH THE AC-300A, FOR USE IN CONNECTING MORE THAN TWO SPEAKERS TO THE SAME CHANNEL. SEE THE SECTION TITLED SPEAKER HOOKUP FOR DETAILED INSTRUCTIONS FOR HOOKUP OF MULTIPLE SPEAKERS. WITH PROPER HOOKUP, THE AC-300A WILL DRIVE AS MANY AS EIGHT HILTON SPEAKERS AND COVER MORE THAN TWO HUNDRED SQUARES.

### TAPE RECORD JACK

THIS IS A DUAL-PURPOSE JACK. IT MAY BE USED FOR MAKING MONAURAL TAPE RECORDINGS FROM THE AC-300A, AND ALSO MAY BE USED TO CONNECT A SLAVE AMPLIFIER, TO GAIN EVEN MORE POWER AND COVERAGE. SEE THE SECTIONS TITLED MAKING TAPE RECORDINGS AND CORRECT HOOKUP FOR A SLAVE AMPLIFIER.

### AC RECEPTACLE

BEFORE PLUGGING IN, MAKE SURE THAT THE POWER SOURCE IS 110/120 VOLTS AC. THE POWER CORD OF THE AC-300A IS DETACHABLE, AND AN ADAPTER IS FURNISHED FOR USE WHERE WALL SOCKETS ARE NOT OF THE 3-WIRE GROUNDED TYPE. WHERE THE SOCKETS ARE OF THE GROUNDED TYPE, THIS ADAPTER SHOULD NOT BE USED.

### CIRCUIT BREAKER

PROTECTS THE AMPLIFIER FROM BEING DAMAGED BY A SURGE IN THE SUPPLY VOLTAGE, OR BY A SHORT CIRCUIT IN THE SYSTEM. IF THE BREAKER SHOULD TRIP, WAIT A MOMENT AND PRESS THE RESET BUTTON. IF THE BREAKER AGAIN TRIPS ALMOST IMMEDIATELY, SHUT OFF THE AMPLIFIER AND DO NOT ATTEMPT TO USE IT UNTIL THE CAUSE OF THE PROBLEM HAS BEEN DETERMINED.

## SETUP AND OPERATION

TURN ALL VOLUME CONTROLS OFF, POWER SWITCH OFF, SET THE TONE CONTROLS AT NORMAL. SET UP YOUR SPEAKER OR SPEAKERS, LOCATING THEM ABOVE THE HEADS OF THE DANCERS AND POSITIONING THEM SO THAT THEIR CONES OF SOUND COVER ALL AREAS OF THE FLOOR. CONNECT THEM TO THE AMPLIFIER, FOLLOWING THE INSTRUCTIONS GIVEN IN THE SECTION TITLED SPEAKER HOOKUP. PLUG IN YOUR MICROPHONE.

CHECK TO BE SURE THAT THE POWER SOURCE IS 110/120 VOLTS. 220 VOLTS WOULD SERIOUSLY DAMAGE YOUR AMPLIFIER. PLUG IN THE POWER CORD, AND TURN THE SYSTEM ON. START THE TURNTABLE AND SEE THAT IT STROBES CORRECTLY. TURN ON THE MICROPHONE AND TEST BY SPEAKING INTO IT-- NOT BY BLOWING INTO IT. PUT ON A RECORD AND CHECK MUSIC VOLUME AND TONE CONTROLS. CHECK THE RECORD RESET TO MAKE SURE THAT IT IS TURNED ON, AND THAT IT IS ADJUSTED TO RESET THE NEEDLE WHERE YOU WANT IT ON THE RECORD. IN A STRANGE HALL, PUT ON A CALLED RECORD AND WALK THE FLOOR TO MAKE SURE THAT YOUR SPEAKERS ARE PROPERLY LOCATED TO COVER THE ENTIRE FLOOR WITH A COMFORTABLE LEVEL OF SOUND.

IF YOU USE A MONITOR, ALWAYS START CALLING TO EACH RECORD WITH THE MONITOR VOLUME SHUT OFF, UNTIL YOU HAVE MADE SURE THAT THE TOTAL VOLUME AND VOICE-MUSIC BALANCE ARE PROPERLY SET FOR THE COMFORT OF THE DANCERS; THEN TURN UP AS MUCH MONITOR VOLUME AS YOU WANT. FOR MORE INFORMATION ABOUT OPERATION, SEE THE SECTION TITLED GETTING THE MOST FROM YOUR HILTON.

### SPEAKER HOOKUP

DEPENDING UPON THE SIZE, SHAPE, AND ACOUSTIC CHARACTERISTICS OF A HALL, GETTING COMFORTABLE SOUND COVERAGE MAY REQUIRE ONE, TWO, OR MORE SPEAKERS. IT IS IMPORTANT TO LOCATE THEM PROPERLY, FOR BEST COVERAGE OF ALL AREAS OF THE FLOOR. FOR INFORMATION ON LOCATING SPEAKERS IN A HALL, SEE THE HEADING SPEAKER LOCATION IN THE SECTION TITLED GETTING THE MOST FROM YOUR HILTON.

IT IS ALSO VERY IMPORTANT TO CONNECT THEM PROPERLY, TO THE AMPLIFIER AND TO EACH OTHER, TO GET THE BEST PERFORMANCE FROM THE AMPLIFIER AND FROM THE SPEAKERS.

IN MULTIPLE SPEAKER HOOKUP, IT IS NECESSARY TO CONSIDER IMPEDANCE. THIS IS THE ELECTRICAL RESISTANCE OF THE VOICE COILS OF THE SPEAKERS. THE LOWER THE IMPEDANCE, THE MORE ELECTRICAL ENERGY IS APPLIED TO THE SPEAKERS. THIS IS WHY SPECIFICATIONS ON POWER AMPLIFIERS WILL SHOW A GIVEN POWER RATING INTO AN 8-OHM LOAD, AND A CONSIDERABLY HIGHER POWER OUTPUT INTO A 4-OHM LOAD.

IF A LOUDSPEAKER WERE 100% EFFICIENT, ALL OF THE ELECTRICAL ENERGY DELIVERED TO IT BY THE AMPLIFIER WOULD BE CONVERTED INTO SOUND ENERGY. UNFORTUNATELY, SPEAKERS ARE NOT 100% EFFICIENT; IN FACT EVEN THE HIGHEST QUALITY SPEAKERS IN THE BEST DESIGNED ENCLOSURES ARE NO MORE THAN ABOUT 25% EFFICIENT. THE ELECTRICAL ENERGY WHICH IS NOT CONVERTED TO SOUND BY A SPEAKER IS CONVERTED INTO ANOTHER FORM OF ENERGY--HEAT. THIS HEAT MUST BE DISSIPATED AT TWO POINTS: THE VOICE COIL OF THE SPEAKER, AND AT THE AMPLIFIER. EXCESSIVE HEAT AT EITHER POINT CAN CAUSE DAMAGE TO THE SOUND SYSTEM.

THE HILTON FOLDED HORN SPEAKERS ARE THE MOST EFFICIENT SPEAKERS--



MOST SOUND PER AMPLIFIER WATT--IN THE SQUARE DANCE FIELD. EVEN SO, IMPROPER HOOKUP CAN CAUSE EXCESSIVE HEAT DISSIPATION, AND THIS PROBLEM IS COMPOUNDED WHEN LESS EFFICIENT SPEAKERS ARE USED.

IF YOU DRIVE AT HIGH SOUND LEVEL INTO A LOW IMPEDANCE LOAD, EXCESSIVE HEAT MAY BE GENERATED. YOUR AC-300A HAS A BUILT-IN PROTECTIVE DEVICE WHICH WILL SHUT OFF THE AMPLIFIER IF THIS HAPPENS, BEFORE IT REACHES A TEMPERATURE WHICH WOULD CAUSE DAMAGE TO THE AMPLIFIER. IF THIS DEVICE OPERATES, THE AMPLIFIER CAN NOT BE RESTARTED UNTIL IT COOLS TO A SAFE OPERATING TEMPERATURE.

BY CAREFULLY FOLLOWING THE INSTRUCTIONS IN THIS MANUAL FOR SPEAKER HOOKUP, YOU WILL MAINTAIN THE BEST NET IMPEDANCE LOAD FOR VARIOUS SPEAKER COMBINATIONS. IMPROPER HOOKUP OF SPEAKERS CAN CAUSE EMBARRASSING INTERRUPTIONS OF YOUR PROGRAM, EVEN IF YOU ARE USING HILTON SPEAKERS. IF USING SPEAKERS NOT OF OUR MANUFACTURE, OVERDRIVING SUCH SPEAKERS OR CONNECTING THEM IMPROPERLY CAN CAUSE DAMAGE TO THE SPEAKERS, AND IN EVENT OF A SHORTED VOICE COIL, CAUSE DAMAGE TO YOUR AMPLIFIER.

### ONE HILTON FOLDED HORN SPEAKER

PLUG DIRECTLY INTO ONE OF THE SPEAKER SOCKETS. IMPEDANCE: 8 OHMS.

### TWO HILTON FOLDED HORN SPEAKERS

EITHER PLUG BOTH SPEAKERS INTO THE AMPLIFIER OR PLUG ONE SPEAKER INTO THE AMPLIFIER AND THE OTHER INTO THE SOCKET ON THE TOP OF THE FIRST SPEAKER. IMPEDANCE LOAD: 4 OHMS, EITHER WAY.

### MORE THAN TWO HILTON FOLDED HORN SPEAKERS

DO NOT CONNECT MORE THAN TWO SPEAKERS TO THE SAME CHANNEL WITHOUT CAREFULLY READING THE INSTRUCTIONS WHICH FOLLOW, AND THE DIAGRAMS CONTAINED IN THIS MANUAL.

THE MINIMUM IMPEDANCE LOAD FOR THE AC-300A AMPLIFIER IS 4 OHMS, FOR BEST OPERATING RESULTS. HILTON SPEAKERS ARE 8-OHM SPEAKERS. TWO HILTON SPEAKERS CONNECTED AS DESCRIBED ABOVE PRODUCE A 4-OHM LOAD. IF YOU SHOULD CONNECT FOUR HILTON SPEAKERS DIRECTLY TO THE SAME CHANNEL, THIS PARALLEL CONNECTION PRODUCES A 2-OHM LOAD, WHICH AT HIGH DRIVE LEVELS WILL PRODUCE EXCESSIVE ENERGY WHICH IS DISSIPATED IN THE FORM OF HEAT. IF THE BUILT-IN HEAT SENSOR DEVICE SHUTS THE AMPLIFIER OFF TO PROTECT IT AGAINST DAMAGE FROM OVERHEATING, IT CANNOT BE RESTARTED UNTIL EXCESSIVE HEAT HAS DISSIPATED. NO DAMAGE WILL OCCUR, BUT YOUR PROGRAM WILL SUFFER AN INTERRUPTION, CAUSED SOLELY BY INCORRECT SPEAKER HOOKUP.

THE HOOKUP DIAGRAMS IN THIS MANUAL SHOW CORRECT USE OF THE SERIES Y CONNECTORS FOR HOOKUP OF 3, 4, 6, AND 8 SPEAKERS, TO OBTAIN EQUAL VOLUME LEVEL FROM EACH SPEAKER AND TO MAINTAIN PROPER NET IMPEDANCE. IF IT SHOULD BE NECESSARY TO CONNECT 5 OR 7 SPEAKERS, A SLAVE AMPLIFIER SHOULD BE USED. IT IS IMPOSSIBLE TO GET EQUAL VOLUME FROM THESE COMBINATIONS WITH A SINGLE AMPLIFIER, UNLESS YOU CONNECT ALL OF THEM IN SERIES; THIS HOOKUP IS NOT RECOMMENDED.

IF YOU MUST USE A SPEAKER HOOKUP NOT SHOWN IN THESE DIAGRAMS, OR IF YOU PLAN MULTIPLE HOOKUP OF SPEAKERS NOT MANUFACTURED BY HILTON, THE FOLLOWING POINTS MUST BE CONSIDERED:

1. YOU MUST USE A HOOKUP WHICH WILL PRODUCE A NET IMPEDANCE LOAD OF NOT LESS THAN 4 OHMS TO ONE AMPLIFIER CHANNEL.



2. THE NET IMPEDANCE TO EACH LEG OF A SERIES Y CONNECTOR SHOULD BE THE SAME, OR THE SPEAKERS DRIVEN BY ONE LEG WILL RECEIVE MORE ENERGY AND THEREFORE PRODUCE MORE VOLUME THAN THOSE DRIVEN BY THE OTHER LEG.
3. DIFFERENT MAKES AND TYPES OF SPEAKERS HAVE DIFFERENT DEGREES OF EFFICIENCY AND WILL PRODUCE DIFFERENT SOUND VOLUMES WHEN DRIVEN AT THE SAME AMPLIFIER OUTPUT LEVEL. MIXING THEM IS NOT RECOMMENDED, BUT IF YOU MUST DO SO, USE THE MORE EFFICIENT SPEAKERS NEAREST THE CENTER TO COVER THE MAIN PORTION OF THE FLOOR, AND THE LESS EFFICIENT ONES AT THE ENDS TO COVER THE TWO FRONT CORNERS OF THE FLOOR.

#### HOW TO DETERMINE NET IMPEDANCE:

TO DETERMINE THE NET IMPEDANCE OF A GIVEN COMBINATION OF SPEAKERS, IT IS NECESSARY TO UNDERSTAND AND APPLY THE FOLLOWING:

IMPEDANCE: THE RESISTANCE PRODUCED BY THE VOICE COIL OF A SPEAKER, EXPRESSED IN OHMS. HILTON SPEAKERS ARE 8-OHM SPEAKERS; OTHER MAKES HAVE VARYING IMPEDANCES, USUALLY FROM 4 TO 16 OHMS.

PARALLEL CONNECTION: A HOOKUP IN WHICH THE OUTPUT OF THE AMPLIFIER IS DIVIDED AMONG SPEAKERS, WITH PART OF THE OUTPUT GOING TO EACH SPEAKER. THE SPEAKER SOCKETS ON YOUR MAIN CHANNEL ARE CONNECTED IN PARALLEL WITH EACH OTHER, AS ARE THOSE OF THE MONITOR CHANNEL. THE PLUG AND SOCKET ON TOP OF EACH HILTON SPEAKER ARE ALSO CONNECTED IN PARALLEL WITH EACH OTHER.

SERIES CONNECTION: A HOOKUP IN WHICH ALL OF THE AMPLIFIER OUTPUT PASSES THROUGH EACH SPEAKER IN TURN, INSTEAD OF BEING DIVIDED UP AMONG THEM. IF YOU PLUG A SERIES Y CONNECTOR INTO THE AMPLIFIER AND CONNECT ONE SPEAKER TO EACH LEG, YOU HAVE THE SPEAKERS CONNECTED IN SERIES.

SERIES-PARALLEL CONNECTION: IF YOU HAVE TWO GROUPS OF SPEAKERS WHICH ARE CONNECTED IN PARALLEL WITHIN THE GROUP, AND CONNECT ONE GROUP TO EACH LEG OF A SERIES Y CONNECTOR, YOU HAVE A SERIES-PARALLEL CONNECTION.

NET IMPEDANCE--THE COMBINED IMPEDANCE OF ALL SPEAKERS IN A HOOKUP:  
 IN PARALLEL--THE IMPEDANCE OF 1 SPEAKER, DIVIDED BY THE NUMBER OF SPEAKERS IN THE PARALLEL HOOKUP.  
 IN SERIES--THE IMPEDANCE OF 1 SPEAKER, MULTIPLIED BY THE NUMBER OF SPEAKERS IN THE SERIES HOOKUP.  
 IN SERIES-PARALLEL--THE NET IMPEDANCE OF EACH PARALLEL GROUP, MULTIPLIED BY THE NUMBER OF PARALLEL GROUPS CONNECTED IN SERIES.

#### CONNECTING SPEAKERS OTHER THAN HILTON SPEAKERS:

BEFORE CONNECTING TWO SPEAKERS TO THE SAME CHANNEL, FIRST FIND OUT THEIR IMPEDANCE, IF POSSIBLE. IF THEY ARE 8- OR 16-OHM SPEAKERS, USE THE SAME HOOKUPS AS FOR HILTON SPEAKERS. TWO 4-OHM SPEAKERS SHOULD BE CONNECTED IN SERIES. FOR OTHER COMBINATIONS, FOLLOW THE INSTRUCTIONS GIVEN ABOVE TO OBTAIN A NET IMPEDANCE OF NO LESS THAN 4 OHMS, AND PREFERABLY 8 OHMS.

CHECK THE POWER RATING OF THE SPEAKERS AND BE CAREFUL NOT TO EXCEED IT. OVERDRIVING OF A SPEAKER WITH A LOW POWER RATING CAN RESULT IN ANY OF THE FOLLOWING: 1. DISTORTION OF THE PROGRAM. 2. VOICE COIL MAY BECOME JAMMED AT ONE END OF ITS EXCURSION, MAKING THE

SPEAKER INOPERATIVE. 3. A SHORT CIRCUIT MAY OCCUR IN THE VOICE COIL, RUINING THE SPEAKER AND POSSIBLY CAUSING DAMAGE TO YOUR AMPLIFIER.

THERE IS ON THE MARKET A COLUMN WHICH IS BUILT IN TWO SECTIONS, WHICH CAN BE DIVIDED TO USE ONE HALF ONLY, THE TWO HALVES SPREAD APART, OR THE TWO HALVES STACKED AS A SINGLE COLUMN. TO USE ONE HALF OF THIS COLUMN, PLUG IT DIRECTLY INTO THE AMPLIFIER. TO USE THE TWO HALVES SPREAD APART, PLUG A SERIES Y INTO THE AMPLIFIER AND CONNECT ONE HALF TO EACH SOCKET ON THE Y CONNECTOR. TO USE THE TWO HALVES STACKED AS A SINGLE COLUMN, DO NOT USE A PARALLEL Y CONNECTOR, EVEN IF ONE WAS FURNISHED WITH THE COLUMN. CONNECT THE TWO HALVES IN SERIES WITH EACH OTHER. IF YOU OWN A COLUMN OF THIS TYPE, YOU CAN EITHER PURCHASE A SUITABLE SERIES Y FROM US OR MAKE ONE UP YOURSELF.

### NEVER CONNECT TWO AMPLIFIERS TO THE SAME SPEAKER OR SPEAKERS

WE HAVE KNOWN OF SITUATIONS IN WHICH A CALLER WORKING FROM THE STAGE AND A ROUND DANCE LEADER WORKING FROM THE FLOOR SHARE THE PROGRAM. THE CALLER HAS HIS AMPLIFIER ON A TABLE ON THE STAGE; THE ROUND DANCE MAN HAS HIS ON THE STAGE WHERE IT IS ACCESSIBLE FROM THE FLOOR. BOTH OF THEM WANT TO USE THE SAME SET OF SPEAKERS. THIS IS A VERY RISKY ARRANGEMENT. IF WHILE SHIFTING BACK AND FORTH, BOTH AMPLIFIERS ARE CONNECTED TO THE SAME SPEAKER, SERIOUS DAMAGE WILL RESULT.

IN SUCH A SITUATION, TO PREVENT DAMAGE, EITHER EACH AMPLIFIER MUST HAVE ITS OWN SPEAKER SYSTEM, OR A POSITIVE SWITCHING SYSTEM MUST BE USED, TO MAKE IT IMPOSSIBLE FOR MORE THAN ONE AMPLIFIER TO BE CONNECTED TO A SPEAKER AT THE SAME TIME. ANY DAMAGE WHICH IS CAUSED BY THIS KIND OF IMPROPER HOOKUP IS NOT COVERED UNDER OUR WARRANTY.

IF YOU EVER DO FIND IT NECESSARY TO WORK WITH THIS TYPE OF HOOKUP, WE CAN MAKE UP FOR YOU A CONNECTOR BOX WHICH WILL ALLOW YOU TO SWITCH FROM ONE AMPLIFIER TO ANOTHER, BUT ALSO MAKE IT IMPOSSIBLE FOR BOTH TO BE CONNECTED AT THE SAME TIME.

### GETTING THE MOST FROM YOUR HILTON, AND AVOIDING DAMAGE TO IT

#### MICROPHONE TECHNIQUE

ALWAYS WORK CLOSE TO YOUR MIKE--NEVER LET IT GET MORE THAN AN INCH FROM YOUR LIPS. WORK STRAIGHT INTO IT, AS MUCH AS POSSIBLE. HOLDING THE MIKE TOO FAR FROM YOUR LIPS, OR CALLING ACROSS IT RATHER THAN INTO IT, CAN ROB YOU OF MORE THAN HALF OF THE POWER AND EFFICIENCY WHICH IS BUILT INTO YOUR HILTON. IF YOU HOLD YOUR MIKE TWO INCHES FROM YOUR LIPS, IT WON'T PICK UP HALF AS MUCH SOUND AS AT ONE INCH-- IT WILL PICK UP ONLY ONE-FOURTH AS MUCH. IF YOU THEN TRY TO TURN UP FOUR TIMES AS MUCH GAIN ON YOUR AMPLIFIER IN AN ATTEMPT TO BE HEARD, YOU WILL PROBABLY BE FIGHTING FEEDBACK.

#### FEEDBACK

THE FEEDBACK SQUEAL CAN OCCUR AT ANY TIME THAT POWER IS TURNED UP ON AN AMPLIFIER AND AN OPEN MIKE IS NEAR A LOUDSPEAKER. THE MORE POWER IS TURNED UP, OR THE CLOSER THE MIKE IS TO THE SPEAKER, THE LOUDER THE FEEDBACK WILL BE. THE SQUEAL IS CAUSED BY SOUND FROM THE SPEAKER BEING PICKED UP BY THE MIKE AND FED BACK INTO THE AMPLIFIER. IT IS ALMOST ALWAYS THE RESULT OF BAD MIKE TECHNIQUE, WORKING SO FAR FROM THE MIKE THAT YOU HAVE TO TURN UP AN EXCESS OF POWER IN ORDER TO COVER THE FLOOR. IT CAN ALSO BE CAUSED BY STANDING TOO CLOSE TO



A SPEAKER. ONLY VERY RARELY IS FEEDBACK CAUSED BY ANY DEFECT IN THE MIKE OR IN THE AMPLIFIER.

### VOICE-MUSIC BALANCE

FOR THE DANCERS TO HEAR AND UNDERSTAND YOUR COMMANDS, YOUR VOICE MUST COME OUT CLEARLY OVER THE MUSIC. NEVER TURN UP SO MUCH MUSIC THAT YOUR COMMANDS CANNOT BE HEARD CLEARLY. OFTEN, WHEN A CALLER'S VOICE IS BURIED IN THE MUSIC, DANCERS MAY ASK FOR MORE VOICE. IF THE VOICE PROGRAM IS LOUD ENOUGH TO BE HEARD ALL OVER THE HALL, WHAT IS REALLY REQUIRED IS NOT MORE VOICE, BUT LESS MUSIC. AS A GENERAL RULE, THE LARGER THE HALL, OR THE MORE REVERBERANT, THE MORE THE VOICE MUST STAND OUT OVER THE MUSIC, IN ORDER FOR THE DANCERS TO HEAR. IF YOU CAN'T JUDGE THE PROPER BALANCE YOURSELF, GET SOMEONE YOU CAN TRUST, OUT ON THE FLOOR, TO HELP YOU GET THE PROPER VOLUME AND VOICE-MUSIC BALANCE FOR THAT PARTICULAR HALL. THEN USE YOUR VUMETERS AND MAINTAIN THAT BALANCE. IF YOU CAN'T BECOME ACCUSTOMED TO WORKING WITH THE PROPER BALANCE AND FEEL THAT YOU NEED MORE MUSIC, DON'T TURN UP THE MUSIC VOLUME OUT ON THE FLOOR. PLUG IN A MONITOR SPEAKER AND TURN UP AS MUCH MUSIC AS YOU WANT, TO BE COMFORTABLE.

### SPEAKER LOCATION

SPEAKERS SHOULD BE PLACED SO THAT THE ENTIRE FLOOR IS COVERED WITH SOUND. THEY MUST BE HIGH ENOUGH SO THAT WHEN THE SOUND LEVEL IS COMFORTABLE AT THE REAR OF THE HALL, IT IS NOT DEAFENING TO THE DANCERS AT THE FRONT. SPEAKERS SHOULD BE ELEVATED AND AIMED AT THE DANCERS AT THE REAR OF THE HALL, SO THE MOST INTENSE PART OF THE BEAM OF SOUND PASSES OVER THE HEADS OF THE DANCERS AT THE FRONT. YOU SHOULD SET UP SO THAT YOU CAN GET CLOSE ENOUGH TO A SPEAKER TO BE ABLE TO HEAR THE VOICE-MUSIC BALANCE, BUT NOT SO CLOSE THAT YOU ARE CONTINUALLY FIGHTING FEEDBACK. TRY NEVER TO AIM A SPEAKER DIRECTLY AT A HARD, FLAT, PAINTED OR PANELLED WALL, WHICH WILL CAUSE ECHO AND BOUNCE-BACK OF SOUND. IF YOU MUST DIRECT SPEAKERS TOWARD SUCH A SURFACE, TILT THEM DOWNWARD, SO THAT THE BEAM OF SOUND IS AIMED AT DANCERS, NOT AT A WALL. WHEREVER IT IS PRACTICABLE, DIRECT SPEAKERS TOWARD AN ABSORBENT SURFACE--ONE WHICH IS DRAPED OR ACOUSTICALLY TREATED.

### USING YOUR TONE CONTROLS

IN A HALL WHICH IS EXCELLENT ACOUSTICALLY, YOU CAN SET YOUR TONE CONTROLS, WITHIN LIMITS, ALMOST ANY WAY THAT YOU CHOOSE, TO GET THE SOUND QUALITY OF VOICE AND MUSIC THAT YOU PREFER.

BUT IN A HALL WHICH IS REVERBERANT, NOT ONLY MUST THE VOICE-MUSIC BALANCE BE ADJUSTED TO COMPENSATE FOR THE ACOUSTIC CONDITIONS, BUT THE TONE CONTROLS FOR BOTH MUSIC AND VOICE MUST ALSO BE ADJUSTED. IN A REVERBERANT HALL, NOT ONLY MUST YOU CUT THE MUSIC VOLUME DOWN, BUT YOU SHOULD ALSO USE YOUR TONE CONTROLS TO REMOVE EXCESS BASS BOOMINESS FROM THE MUSIC, AND TAKE OUT SOME OF THE HIGHS IN THE MUSIC, WHICH WOULD INTERFERE WITH THE HIGHS IN THE CALLER'S VOICE. ADDING MORE TREBLE WITH THE MIKE TONE CONTROL WILL HELP IN MAKING THE VOICE STAND OUT OVER THE MUSIC. IN A HALL WITH A LOT OF ECHO, THE OBJECT IS TO GET AS MUCH INTELLIGIBILITY INTO THE PROGRAM AS POSSIBLE, EVEN AT THE SACRIFICE OF A PLEASING OVERALL SOUND QUALITY. EVEN IF THE OVERALL EFFECT IS NOT WHAT YOU WOULD PREFER TO HEAR, IF THE DANCERS CAN UNDERSTAND IT IS POSSIBLE FOR THEM TO DANCE.

## REVERBERATION TIME

TO DETERMINE THE REVERBERATION TIME OF A HALL, STAND IN THE CENTER OF THE EMPTY HALL, CLAP YOUR HANDS, AND CAREFULLY COUNT THE NUMBER OF SECONDS BEFORE THE SOUND DIES AWAY COMPLETELY. 1 SECOND OR LESS--EXCELLENT ACOUSTIC CONDITIONS. 2 TO  $2\frac{1}{2}$  SECONDS--NOT GOOD, BUT WITH SPEAKERS PLACED PROPERLY AND CAREFUL ATTENTION TO VOICE-MUSIC BALANCE AND TONE COMPENSATION, IT IS POSSIBLE TO GET FAIRLY GOOD SOUND, WITH GOOD INTELLIGIBILITY. 3 SECONDS OR MORE--THE SOUND WILL NOT BE GOOD, NO MATTER WHAT EQUIPMENT YOU USE OR HOW WELL YOU OPERATE IT. ONLY ACOUSTIC TREATMENT OF SUCH A HALL WILL PRODUCE SOUND WHICH IS ADEQUATE FOR SQUARE DANCING.

## NEEDLE CARE

YOUR NEEDLE SHOULD WITH PROPER CARE LAST FOR HUNDREDS OF HOURS. BE CAREFUL NOT TO DROP IT ON THE RECORD OR ON ANY METAL SURFACE, OR TO DRAG IT ACROSS THE SURFACE OF THE RECORD. BE SURE THAT THE TONE ARM IS LOCKED FIRMLY IN PLACE BEFORE SECURING THE AMPLIFIER.

## HANDLING AND TRANSPORTATION

YOUR HILTON IS DESIGNED FOR RUGGEDNESS, AND WITH THE NORMAL HANDLING TO BE EXPECTED IN PORTABLE USE, IT WILL GIVE YOU YEARS OF TROUBLE-FREE SERVICE. BY USING THE PROTECTIVE CARRYING CARTONS FURNISHED WITH EACH HILTON SOUND SYSTEM, YOU MAY STOW COMPONENTS IN ANY POSITION FOR HAULING, AS LONG AS THEY ARE PROTECTED FROM BEING BUMPED OR BANGED AROUND.

## MAKING TAPE RECORDINGS

### MONAURAL CASSETTE RECORDINGS

TO MAKE A MONAURAL CASSETTE TAPE RECORDING FROM THE AC-300A, CONNECT A SHIELDED CORD FROM THE TAPE RECORD JACK ON THE REAR PANEL TO THE MICROPHONE INPUT ON THE CASSETTE RECORDER. IF YOU CONNECT TO THE AUXILIARY INPUT ON THE RECORDER, YOU WILL NOT GET RESULTS.

YOU MAY FIND THAT THE SIGNAL FROM THE AMPLIFIER IS STRONG ENOUGH TO OVERLOAD THE MICROPHONE INPUT ON THE RECORDER, CAUSING DISTORTION ON THE TAPE. SINCE IT IS IMPOSSIBLE WITH A SINGLE OUTPUT JACK TO PRODUCE A SIGNAL WHICH IS COMPATIBLE WITH THE INPUTS ON EVERY ONE OF THE MULTITUDE OF MAKES AND MODELS OF CASSETTE RECORDERS, WE OBVIOUSLY CANNOT GUARANTEE THAT ANY DIRECT HOOKUP WILL PRODUCE GOOD RESULTS IN EVERY INSTANCE. IF YOU FIND THAT THE SIGNAL FROM THE AC-300A DOES OVERLOAD YOUR RECORDER, WE HAVE AVAILABLE A CORD WITH A BUILT-IN RESISTANCE NETWORK WHICH WILL REDUCE THE SIGNAL STRENGTH AND PRODUCE GOOD RESULTS, EVEN WITH THE INEXPENSIVE CASSETTE MODELS. THIS SAME CORD CAN ALSO BE USED FOR PLAYBACK THROUGH YOUR AMPLIFIER.

ANOTHER WAY TO MAKE CASSETTE RECORDINGS IS BY THE USE OF A TELEPHONE PICKUP. THESE ARE AVAILABLE AT MANY OUTLETS--RADIO SHACK, FOR INSTANCE, AT A COST OF TWO OR THREE DOLLARS. TO USE ONE OF THESE PICKUPS, LOOP YOUR SPEAKER CORD AROUND IT AND SECURE IT SNUGLY WITH A RUBBER BAND. PLUG THE OTHER END OF THE CORD INTO THE MICROPHONE INPUT ON THE RECORDER. (THE SPEAKER CORD MUST OF COURSE BE CONNECTED TO A SPEAKER, OR NO SIGNAL WILL BE PRODUCED.) WITH SOME CASSETTE RECORDERS, THIS PRODUCES BETTER RESULTS THAN A DIRECT HOOKUP. NO MATTER WHAT RECORDER IS USED, NO DAMAGE CAN BE CAUSED,



BECAUSE THERE IS NO DIRECT CONTACT WITH YOUR SOUND SYSTEM; THE PICK-UP IS MADE THROUGH THE INSULATION ON THE SPEAKER CORD.

### MONAURAL REEL TO REEL RECORDINGS

CONNECT A SHIELDED CORD FROM THE TAPE RECORD JACK TO THE MICROPHONE INPUT ON THE TAPE RECORDER. MOST REEL TO REEL RECORDERS HAVE ADJUSTABLE RECORDING LEVEL CONTROLS, AND WITH A LITTLE EXPERIMENTING YOU SHOULD GET EXCELLENT RESULTS. BE CAREFUL NOT TO OVER-RECORD-- THIS WILL MAKE THE PLAYBACK SOUND MUSHY. IF YOU UNDER-RECORD, YOUR HILTON HAS PLENTY OF POWER TO PRODUCE ALL OF THE PLAYBACK VOLUME THAT YOU WISH, AND THE PROGRAM WILL BE UNDISTORTED. IF THE RECORDER HAS A LEVEL METER OR DISTORTION LIGHT, USE IT TO PREVENT OVER-RECORDING.

### MAKING STEREO RECORDINGS

ON THE FRONT PANEL ARE TWO JACKS, MARKED TAPE MUSIC AND TAPE VOICE. THESE JACKS MAY BE CONNECTED TO A STEREO DECK TO MAKE RECORDINGS WITH VOICE ON ONE TRACK AND MUSIC ON THE OTHER. AGAIN, THE QUALITY OF THE RECORDINGS WILL DEPEND UPON THE QUALITY OF THE RECORDING EQUIPMENT; BUT WITH A GOOD STEREO DECK YOU CAN MAKE RECORDINGS OF EXCELLENT QUALITY.

THE OUTPUT FROM THESE JACKS IS COMPATIBLE WITH THE LINE OR AUXILIARY INPUTS OF A STEREO DECK, AND WOULD PROBABLY OVERLOAD THE MICROPHONE INPUTS. THE OUTPUT SIGNAL IS NOT COMPENSATED, AND IS NOT AFFECTED BY THE VOLUME OR TONE CONTROLS ON THE AC-300A.

CONNECT A SHIELDED CORD FROM THE TAPE MUSIC JACK TO THE LEFT LINE OR AUXILIARY INPUT ON THE STEREO DECK, AND ANOTHER CORD FROM THE TAPE VOICE TO THE RIGHT LINE OR AUXILIARY INPUT. PUT ON A RECORD, AND ADJUST THE CONTROL FOR THE LEFT CHANNEL TO THE PROPER RECORDING LEVEL. PLUG YOUR MICROPHONE INTO THE NO. 2 INPUT. THE NO. 1 INPUT WILL NOT PRODUCE A SIGNAL TO THE TAPE VOICE JACK. CALL INTO THE MICROPHONE, AND ADJUST THE RIGHT CHANNEL TO PROPER RECORDING LEVEL. ALL ADJUSTMENTS OF RECORDING LEVEL MUST BE DONE ON THE RECORDER, SINCE THE AMPLIFIER VOLUME CONTROLS HAVE NO EFFECT ON THE LEVEL OF THE SIGNAL TO THE RECORDER.

NOW SET THE VOLUME AND TONE CONTROLS ON THE AC-300A TO THE VOICE-MUSIC BALANCE, VOLUME AND TONE QUALITY THAT YOU DESIRE, AND AS YOU CALL YOU CAN TAPE THE MUSIC PROGRAM ON THE LEFT CHANNEL AND THE VOICE PROGRAM ON THE RIGHT CHANNEL.

### PLAYING BACK TAPE RECORDINGS

#### MONAURAL TAPES, CASSETTE OR REEL TO REEL

CONNECT A SHIELDED CORD FROM THE OUTPUT OF THE TAPE RECORDER TO THE TAPE PLAYBACK JACK ON THE TOP DECK. SET THE PHONO BASS AND TREBLE CONTROLS AT NORMAL AND THE PHONO VOLUME AT OR BELOW NINE O'CLOCK. TURN UP ONLY ENOUGH VOLUME ON THE TAPE RECORDER TO GET A SOFT LISTENING LEVEL, AND THEN ADJUST THE PHONO VOLUME, BASS, AND TREBLE CONTROLS TO GET THE SOUND QUALITY THAT YOU WANT. MANY TAPE RECORDERS ARE A BIT LACKING IN BRILLIANCE ON PLAYBACK THROUGH AN AMPLIFIER, AND YOU MAY WISH TO DECREASE BASS AND INCREASE TREBLE TO GET THE TONE QUALITY THAT YOU DESIRE. PLEASE NOTE: PLUGGING IN TO THE TAPE PLAYBACK JACK DISCONNECTS THE TONE ARM FROM THE AMPLIFIER, AND YOU MUST UNPLUG IN ORDER TO PLAY RECORDS ON THE TURNTABLE.

## PLAYING BACK STEREO TAPES

YOU CAN PLAY BACK A STEREO TAPE THROUGH THE AC-300A EITHER MONAURALLY OR IN FULL STEREO, AND CONTROL THE LEFT/RIGHT BALANCE AS YOU WISH, AND ALSO CONTROL THE TONE COMPENSATION OF EITHER CHANNEL INDEPENDENTLY OF THE OTHER.

FOR MONAURAL PLAYBACK: SET UP YOUR SOUND SYSTEM AS YOU ORDINARILY DO. CONNECT A SHIELDED CORD FROM THE LEFT CHANNEL OUTPUT JACK ON THE TAPE RECORDER TO THE TAPE MUSIC JACK ON THE FRONT PANEL. CONNECT FROM THE RIGHT CHANNEL OUTPUT TO THE TAPE VOICE JACK. SET THE OUTPUT CONTROLS ON THE TAPE RECORDER TO APPROXIMATELY EQUAL BALANCE. YOU CAN NOW PLAY BACK YOUR TAPE RECORDING, AND BY USING THE PHONO AND NO. 2 MICROPHONE CONTROLS YOU CAN SET ANY VOICE-MUSIC BALANCE THAT YOU CHOOSE; YOU CAN ADJUST THE BASS AND TREBLE COMPENSATION FOR THE MUSIC WITHOUT CHANGING THE TONE OF THE VOICE PROGRAM; YOU CAN ADJUST THE VOICE TO BE AS CRISP OR AS MELLOW AS YOU WISH WITHOUT AFFECTING THE MUSIC PROGRAM.

FOR STEREO PLAYBACK: YOU MUST HAVE SPEAKERS PLUGGED INTO BOTH THE MAIN AND MONITOR CHANNELS ON THE AC-300A. CONNECT AS DESCRIBED ABOVE, AND SET THE SELECTOR SWITCH IN EITHER THE NORMAL OR INCREASED POSITION. TURN THE PHONO VOLUME CONTROL OFF, AND USE THE MONITOR MUSIC VOLUME CONTROL TO SET THE LOUDNESS FOR THE LEFT CHANNEL, AND THE PHONO BASS AND TREBLE CONTROLS TO ADJUST THE TONE QUALITY FOR THE LEFT CHANNEL. TURN THE MONITOR VOICE VOLUME OFF, AND USE THE NO. 2 MICROPHONE VOLUME AND TONE CONTROLS FOR THE RIGHT CHANNEL. YOU CAN NOW PLAY BACK IN FULL STEREO, WITH YOUR MONITOR CHANNEL PLAYING THE LEFT TRACK AND THE MAIN CHANNEL THE RIGHT TRACK.

CAUTION: DO NOT USE MICROPHONE INPUTS FOR TAPE PLAYBACK.

## ROUTINE INSPECTION AND MAINTENANCE

ROUTINE CLEANING AND INSPECTION OF YOUR SOUND SYSTEM, MICROPHONE AND CORDS WILL HELP IN PREVENTING TROUBLE AND MAINTAIN THE APPEARANCE AND PERFORMANCE OF YOUR HILTON.

## PAINTED AND FINISHED SURFACES

A SOFT CLOTH OR SPONGE DAMPENED IN A MILD DETERGENT SOLUTION MAY BE USED TO CLEAN ALL OF THESE SURFACES, INCLUDING THE PLASTIC KNOBS. THE USE OF CHEMICAL CLEANERS OR CAUSTIC SOLUTIONS IS NOT RECOMMENDED BECAUSE SOME OF THEM MAY DISSOLVE PAINT OR PLASTIC.

## CHECKING AND CLEANING PHONO NEEDLE

ALWAYS KEEP A SPARE CARTRIDGE, IN CASE OF DAMAGE TO THE ONE THAT YOU ARE USING. TO CHECK YOUR NEEDLE, PUT ON A FAMILIAR RECORD, AND LISTEN CAREFULLY TO THE MUSIC. THEN, GRASPING THE CARTRIDGE AT THE SIDES, SLIP IT OUT AND PUT IN YOUR SPARE. LISTEN CAREFULLY FOR ANY CHANGE IN THE SOUND OF THE MUSIC. ONE SYMPTOM OF A WORN NEEDLE IS LOSS OF HIGHS IN THE MUSIC, MAKING IT SOUND BASSY; THIS MAY TELL YOU THAT IT IS ALMOST TIME TO CHANGE NEEDLES. IF DUST ACCUMULATES, GENTLY BLOW IT OUT.

## TURNTABLE MAINTENANCE AND ADJUSTMENT

ANY FLUCTUATION OF TURNTABLE SPEED IS THE RESULT OF SLIPPAGE BETWEEN THE DRIVE WHEEL AND THE UNDERSIDE OF THE TURNTABLE PLATTER. SUCH



SLIPPAGE MAY BE CAUSED BY AN ACCUMULATION OF OILY FILM ON THE UNDERSIDE OF THE PLATTER AND THE RIM OF THE DRIVE WHEEL; OR BY THE SHAFT AND BEARING BECOMING DRY OR GUMMED UP SO THAT THE PLATTER DOES NOT SPIN FREELY.

FOR ROUTINE MAINTENANCE, YOU SHOULD OBTAIN A SPRAY CAN OF A NON-LUBRICATING CLEANER OF THE TYPE USED FOR DEGREASING IN RADIO AND TV TUNERS AND CONTROLS. EVERY THREE MONTHS OR MORE OFTEN IF THE UNIT IS IN HEAVY USE, FOLLOW THE PROCEDURE DESCRIBED BELOW:

LIFT THE PLATTER STRAIGHT UP OUT OF THE SHAFT WELL. DAMPEN A CLOTH WITH THE CLEANER AND THOROUGHLY CLEAN THE UNDERSIDE OF THE PLATTER INSIDE THE STROBE DOTS, THE PLATTER SHAFT, AND THE RIM OF THE DRIVE WHEEL. USE A PIPE CLEANER DAMPENED WITH THE CLEANER TO CLEAN THE INSIDE OF THE SHAFT WELL. PUT A LIGHT FILM OF OIL ON THE SHAFT. IF ANY SLIPPAGE WAS OCCURRING BECAUSE OF OILY FILM ON THE PLATTER OR DRIVE WHEEL, OR BY EXCESSIVE FRICTION IN THE SHAFT BEARING, THIS WILL CORRECT THE PROBLEM AND SPEED WILL HOLD CONSTANT.

IF THE TURNTABLE IS CLEAN AND PROPERLY LUBRICATED AND SPEED STILL DOES NOT HOLD CONSTANT, IT IS THE RESULT OF INCORRECT PRESSURE OF THE DRIVE WHEEL ON THE UNDERSIDE OF THE PLATTER. THIS PRESSURE IS CONTROLLED BY A SPRING WHICH EXERTS UPWARD PRESSURE ON THE MOTOR MOUNT. IF THE UNIT HAS BEEN DROPPED OR BUMPED, A CHANGE IN THE TENSION OF THIS SPRING CAN OCCUR.

TO CHECK THE TENSION OF THIS SPRING, START THE TURNTABLE RUNNING AND SET SPEED AT 45 RPM. STOP THE PLATTER WITH YOUR FINGER. YOU SHOULD FEEL A RESISTANCE FROM THE TORQUE OF THE MOTOR. WHEN YOU REMOVE YOUR FINGER, THE PLATTER SHOULD REACH NORMAL SPEED IN LESS THAN ONE REVOLUTION. IF IT DOES NOT, THE SPRING TENSION IS TOO WEAK, AND THE DRIVE WHEEL IS SLIPPING.

TO ADJUST THE SPRING TENSION, LIFT THE PLATTER OUT AND LOCATE THE SLOTTED ADJUSTMENT SCREW, ABOUT  $\frac{1}{4}$ " FROM THE RIM OF THE DRIVE WHEEL. LOOSEN THE LOCKNUT, AND TURN THE SCREW CLOCKWISE TO DECREASE THE SPRING TENSION, OR COUNTERCLOCKWISE TO INCREASE TENSION. TIGHTEN THE SPRING NO MORE THAN NECESSARY. WHEN THE TENSION IS CORRECT, TIGHTEN THE LOCKNUT AND REPLACE THE PLATTER AND THE TURNTABLE IS READY FOR USE.

### CHECKING OF PLUGS, SOCKETS, CORDS

IN NORMAL USE YOUR CORDS, PLUGS AND SOCKETS TAKE MORE PUNISHMENT THAN ANY OTHER COMPONENT OF YOUR SOUND SYSTEM. FOR THIS REASON THEY SHOULD GET A LITTLE EXTRA ATTENTION--MORE FREQUENT CHECKUPS, EXTRA CARE IN HANDLING AND STOWING--TO PREVENT FAILURES WHILE IN OPERATION AND TO PROLONG THEIR LIFE. FORTUNATELY, THERE ARE ADVANCE WARNING SIGNALS BEFORE THESE COMPONENTS FAIL. IF YOU KNOW WHAT TO LOOK FOR, YOU CAN AVOID EMBARRASSING FAILURES AT A DANCE.

WEAR OF PLUGS AND SOCKETS: IF PLUGS SLIP IN AND OUT OF THEIR SOCKETS MUCH MORE EASILY THAN WHEN THEY WERE NEW, THEY ARE BECOMING WORN AND SHOULD BE REPLACED BEFORE THEY BEGIN TO MAKE INTERMITTENT CONTACT.

CORROSION OF PLUGS AND SOCKETS: CONTACT SURFACES OF PLUGS AND SOCKETS MAY BECOME CORRODED FROM MOISTURE IN THE AIR, PARTICULARLY IN VERY HUMID CLIMATES. THIS CORROSION PREVENTS GOOD ELECTRICAL CONTACT. IF YOUR SPEAKER PLUGS AND THE PLUGS ON SPEAKER CORDS

BECOME TIGHTER RATHER THAN LOOSER, IT IS BECAUSE AN OXIDIZED FILM IS BUILDING UP ON THEM. ONE GOOD WAY TO SLOW DOWN THE PROCESS OF CORROSION, AND EVEN RESTORE GOOD ELECTRICAL CONTACT AFTER A FILM HAS BEGUN TO BUILD UP, IS BY CLEANING YOUR PLUGS AND SOCKETS WITH WD-40, AVAILABLE AT ALMOST ANY HARDWARE STORE. PUT A LITTLE WD-40 ON THE PLUGS OF YOUR CORDS AND SPEAKERS; PLUG THEM IN AND OUT OF THEIR SOCKETS A FEW TIMES TO WORK SOME OF THE MATERIAL INTO THE SOCKETS, AND WIPE AWAY ANY EXCESS. THIS WILL HELP PREVENT BUILDUP OF FILM WHICH WOULD CAUSE INTERMITTENT CONTACT. ALSO, IF YOU PLUG THE ENDS OF YOUR SPEAKER CORDS TOGETHER WHEN YOU PUT THEM AWAY, IT WILL HELP PROTECT THEM FROM MOISTURE IN THE AIR.

**BROKEN STRANDS IN CORDS:** CORDS CAN BECOME FRAYED INSIDE THEIR INSULATION FROM REPEATED FLEXING AND BENDING. TO CHECK YOUR CORDS, SET UP YOUR SOUND SYSTEM, PLUG IN YOUR MIKE AND PUT ON A RECORD. AS YOU CALL, WIGGLE EACH PLUG IN ITS SOCKET AND FLEX EACH CORD ALONG ITS LENGTH. LISTEN FOR STATIC AND INTERRUPTIONS, WHICH ARE WARNING SIGNALS OF FUTURE TROUBLE.

REMEMBER, ANY WIRE CAN BE BENT ONLY SO MANY TIMES, AND IT WILL EVENTUALLY BREAK. YOU CAN MAKE YOUR CORDS LAST MUCH LONGER IF YOU FORM THE HABIT WHEN YOU PUT THEM AWAY OF COILING THEM WITHOUT SHARP BENDS. THIS IS PARTICULARLY IMPORTANT IN THE CASE OF SHIELDED CABLES, INCLUDING MICROPHONE CORDS.

### CHECKING MICROPHONE

A MIKE IN WHICH THE DIAPHRAGM IS BEGINNING TO DRAG HAS OPPOSITE SYMPTOMS FROM THOSE OF A WORN NEEDLE. THERE WILL BE A LOSS OF BASS IN THE VOICE PROGRAM, MAKING IT SOUND TINNY, AND THERE WILL BE AN INCREASED SUSCEPTIBILITY TO FEEDBACK.

CARE OF A MICROPHONE IS FAIRLY OBVIOUS. DON'T DROP IT; DON'T BLOW INTO IT; DON'T SPRAY OR SQUIRT ANY MATERIAL INTO IT IN AN ATTEMPT TO CLEAN IT. IF YOU CAN, KEEP IT IN A DRY PLACE WHEN NOT IN USE. EXCESSIVE MOISTURE INSIDE A MICROPHONE CAN INTERFERE WITH THE FREE MOTION OF THE DIAPHRAGM, CAUSING THE VOICE TO SOUND UNNATURAL. A MICROPHONE STORED IN A VERY COLD OR DAMP PLACE MAY DISPLAY THIS SYMPTOM. A MICROPHONE WITH INADEQUATE FILTERING MAY EVEN DEVELOP THIS SYMPTOM WHILE IN USE, FROM MOISTURE IN THE CALLER'S BREATH. IN EITHER CASE, THE PROBLEM WILL PROBABLY DISAPPEAR WHEN THE MICROPHONE IS COMPLETELY DRY. EXCESSIVE MOISTURE WILL ALSO EVENTUALLY CAUSE CORROSION AND OXIDIZATION OF COMPONENTS INSIDE THE MICROPHONE, CAUSING IT TO FAIL.

### CHECKING SPEAKERS

IF A SPEAKER HAS BEEN DROPPED OR HANDLED ROUGHLY, IT MAY DEVELOP A MISALIGNMENT OF THE VOICE COIL WHICH CAN EVENTUALLY LEAD TO WHAT IS CALLED A "DRAGGING CONE." TO CHECK FOR THIS, HOOK UP THE SPEAKER AND PUT ON A RECORD. TURN THE PHONO VOLUME OFF, AND SET THE BASS AT MAXIMUM AND TREBLE AT MINIMUM. PUT YOUR EAR IN FRONT OF THE SPEAKER AND TURN UP ONLY ENOUGH VOLUME SO THAT YOU CAN HEAR THE MUSIC CLEARLY. IF THE CONE IS BEGINNING TO DRAG, YOU WILL HEAR A RASP ON EACH BASS NOTE. THE SPEAKER MAY SOUND NORMAL AT YOUR USUAL VOLUME AND TONE SETTINGS, BUT OVER A PERIOD OF TIME THE PROBLEM MAY GRADUALLY BECOME WORSE SO THAT THE SPEAKER MUST BE RECONED. ANY HILTON SPEAKER WHICH IN NORMAL USE DEVELOPS SUCH A PROBLEM WILL BE REPLACED WITHOUT CHARGE DURING ITS WARRANTY PERIOD, OR AT A NOMINAL EXCHANGE CHARGE AFTER WARRANTY HAS EXPIRED.



HAVING CHECKED THE SPEAKER ITSELF, RESET THE TONE CONTROLS AT NORMAL AND TURN UP CONSIDERABLE VOLUME. CHECK FOR ANY RATTLE OR VIBRATION FROM THE GRILLE OR TRIM, AND TIGHTEN SCREWS AS NECESSARY.

### CORRECT HOOKUP FOR A SLAVE AMPLIFIER

IN CERTAIN SITUATIONS IT IS DESIRABLE TO USE NOT ONE, BUT TWO OR MORE AMPLIFIERS, EACH DRIVING ITS OWN SPEAKERS, FOR PROPER SOUND COVERAGE IN HALLS WHICH ARE TOO LARGE TO COVER WITH ONE AMPLIFIER; TO PUT SOUND IN AN ADDITIONAL ROOM WHICH REQUIRES A DIFFERENT SOUND LEVEL THAN THE MAIN HALL; TO COVER AN ELL WHICH REQUIRES LESS VOLUME THAN THE MAIN SECTION OF THE FLOOR, ETC.

ON ALL HILTON AMPLIFIERS, THE TAPE RECORD JACK IS DESIGNED FOR THIS PURPOSE, AS WELL AS THAT OF MAKING TAPE RECORDINGS. TO CONNECT A SLAVE AMPLIFIER, USE THE FOLLOWING PROCEDURE:

SET UP THE MAIN AMPLIFIER WITH ITS SPEAKERS TO COVER THE AREA DESIRED. SET UP THE SLAVE AMPLIFIER WITH ITS SPEAKERS TO COVER ITS ASSIGNED AREA. IF THE SLAVE AMPLIFIER IS TO BE LOCATED NO MORE THAN 30 FEET MAXIMUM AWAY FROM THE MAIN AMPLIFIER, PLUG A SHIELDED CABLE FROM THE TAPE RECORD JACK OF THE MAIN AMPLIFIER INTO A MICROPHONE INPUT ON THE SLAVE AMPLIFIER. SET THE TONE CONTROL FOR THIS MICROPHONE INPUT TO FULL BASS, ALL THE WAY COUNTERCLOCKWISE. PUT A CALLED RECORD ON THE TURNTABLE OF THE MAIN AMPLIFIER AND TURN UP ENOUGH VOLUME TO COVER ITS ASSIGNED FLOOR AREA AT A COMFORTABLE SOUND LEVEL. THEN TURN UP THE MICROPHONE VOLUME CONTROL ON THE SLAVE AMPLIFIER TO PRODUCE SOUND COVERAGE OF ITS ASSIGNED FLOOR AREA AT A COMFORTABLE LEVEL. NO FURTHER ADJUSTMENT OF THE SLAVE AMPLIFIER WILL BE NECESSARY. EVERY CHANGE OF VOLUME, TREBLE, OR BASS WHICH IS MADE ON THE MAIN AMPLIFIER WILL BE DUPLICATED BY THE SLAVE AMPLIFIER.

IF THE SLAVE AMPLIFIER MUST BE LOCATED MORE THAN 30 FEET AWAY FROM THE MAIN AMPLIFIER, THE USE OF A PLAIN SHIELDED HIGH IMPEDANCE CABLE IS NOT RECOMMENDED, BECAUSE OF THE NOISE THAT WILL BE INTRODUCED INTO THE SYSTEM. IN THIS CASE, YOU SHOULD USE SUFFICIENT LENGTH OF LOW IMPEDANCE CABLE, AND A PAIR OF LINE MATCHING TRANSFORMERS. PLUG ONE TRANSFORMER INTO THE TAPE RECORD JACK ON THE MAIN AMPLIFIER, AND CONNECT THE CABLE AND THE OTHER TRANSFORMER. PLUG THE SECOND TRANSFORMER INTO THE MICROPHONE INPUT ON THE SLAVE AMPLIFIER AND PROCEED AS DESCRIBED ABOVE.

DISCONNECTING A SLAVE HOOKUP: BEFORE DISCONNECTING, MAKE SURE THAT BOTH THE MAIN AMPLIFIER AND THE SLAVE ARE TURNED OFF. IF THEY ARE TURNED ON AND VOLUME CONTROLS ARE TURNED UP, UNPLUGGING WILL CAUSE A LOUD POP IN THE SPEAKERS, AND EVEN POSSIBLY DAMAGE THEM.

## IN CASE OF TROUBLE

YOUR HILTON WAS CAREFULLY ASSEMBLED AND TESTED BEFORE IT WAS DELIVERED TO YOU. IT IS BACKED BY OUR TWO-YEAR WARRANTY AGAINST FAILURE OF ANY COMPONENT IN NORMAL USE, WITH THE SINGLE EXCEPTION OF PHONOGRAPH NEEDLES, WHICH ARE INTRINSICALLY FRAGILE. IF TROUBLE SHOULD OCCUR IN THE COURSE OF NORMAL USE AND OPERATION, WHICH IS NOT CAUSED BY ACCIDENT OR ABUSE, WE WILL PROMPTLY HONOR THE TERMS OF OUR WARRANTY, PROVIDED THAT YOU NOTIFY US BEFORE ATTEMPTING REPAIR. UPON SUCH NOTIFICATION, WE WILL MAKE EVERY EFFORT TO CORRECT THE PROBLEM, BY HAVING REPAIR DONE LOCALLY IF FEASIBLE, OR BY REPLACEMENT OF THE DEFECTIVE UNIT AT OUR EXPENSE, OR BY FURNISHING LOANER EQUIPMENT FOR YOU TO USE WHILE WE DO THE NECESSARY REPAIR IN OUR SHOP.

**NON-WARRANTY REPAIR:** EVEN WHEN YOUR WARRANTY IS NO LONGER EFFECTIVE, WE ADVISE THAT IF A PROBLEM SHOULD DEVELOP, IT WOULD BE WISE TO PHONE US BEFORE ATTEMPTING REPAIR. IT IS QUITE POSSIBLE THAT WE COULD SAVE YOU TIME AND MONEY IN HELPING YOU TO GET YOUR SOUND SYSTEM BACK IN OPERATION.

### BEFORE NOTIFYING US:

IF ANY PART OF YOUR HILTON SOUND SYSTEM SHOULD DEVELOP A PROBLEM, THE INFORMATION THAT YOU GIVE US SHOULD BE AS DETAILED AS POSSIBLE, IN ORDER FOR US TO PROVIDE YOU THE BEST AND FASTEST SERVICE POSSIBLE.

FOR EXAMPLE, IF A MICROPHONE SHOULD STOP WORKING, THE SOURCE OF THE TROUBLE MIGHT BE IN THE MICROPHONE ITSELF, IN THE CORD, OR IN THE INPUT ON THE AMPLIFIER. A FEW SIMPLE TESTS BEFORE NOTIFYING US WOULD BE OF GREAT VALUE IN ISOLATING THE SOURCE OF THE PROBLEM AND CORRECTING IT QUICKLY FOR YOU. LISTED BELOW ARE SOME TESTS THAT YOU COULD MAKE IN EVENT OF TROUBLE, WHICH WOULD BE OF GREAT HELP TO US IN GIVING YOU THE BEST POSSIBLE CUSTOMER SERVICE.

### STROBE BULB OUT OR INTERMITTENT:

THE BULB PROBABLY NEEDS TO BE REPLACED. IF THE BULB FLICKERS OR IS ON PART OF THE TIME, THE PROBLEM IS NOT LIKELY TO BE IN THE CIRCUIT, BUT IN THE BULB ITSELF. REPLACEMENT BULB SHOULD BE A NE-51H OR B2A HIGH INTENSITY NEON. IF THEY ARE NOT AVAILABLE LOCALLY, REPLACEMENTS CAN BE ORDERED FROM US. TO REMOVE THE STROBE BULB, PUSH IT STRAIGHT IN AND TURN IT TO THE LEFT AND IT WILL POP OUT.

### STROBE LIGHT ON, TURNTABLE OPERATES, NO VOICE OR MUSIC:

RECHECK YOUR SPEAKER HOOKUP TO BE SURE THAT ALL TERMINALS ARE FIRMLY CONNECTED, AND NOT WORN OR CORRODED. IF YOU ARE USING ONLY THE MAIN CHANNEL, PLUG INTO THE MONITOR CHANNEL TO SEE IF IT OPERATES.

IF THIS PROBLEM OCCURS WHILE YOU ARE USING ONLY ONE SPEAKER, IF POSSIBLE CHECK THE SAME SPEAKER WITH ANOTHER CORD AND THE SAME CORD WITH ANOTHER SPEAKER, TO SEE IF THE PROBLEM IS IN THE SPEAKER, THE CORD, OR THE AMPLIFIER.

IF THIS SHOULD OCCUR WHILE YOU ARE USING TWO OR MORE SPEAKERS WITH A SERIES Y CONNECTOR, REMOVE THE Y CONNECTOR AND CHECK EACH SPEAKER AND CORD INDIVIDUALLY BY PLUGGING ONE SPEAKER AT A TIME DIRECTLY INTO THE AMPLIFIER. THIS WILL DETERMINE IF THE PROBLEM IS IN ONE OF THE SPEAKERS, ONE OF THE CORDS, THE Y CONNECTOR, OR IN THE AMPLIFIER ITSELF. IN A SERIES HOOKUP, IF ONE SPEAKER OR ONE CORD HAS A BAD CON-

NECTION, YOU WILL GET NO SOUND AT ALL FROM THE OTHER SPEAKERS. BY ELIMINATING A FAULTY COMPONENT FROM A SERIES HOOKUP, THE REST OF THE SYSTEM MAY BE RECONNECTED AND WILL OPERATE PROPERLY.

IF YOUR CORDS, SPEAKERS, Y CONNECTORS ALL CHECK OUT OK, THE PROBLEM IS IN THE AMPLIFIER. IF YOU DO THESE TESTS BEFORE CALLING US, WE CAN IDENTIFY AND CORRECT YOUR PROBLEM MUCH MORE QUICKLY.

#### CIRCUIT BREAKER OPENS:

TURN OFF THE POWER SWITCH, PRESS THE RESET BUTTON, TURN SWITCH BACK ON. IF THE BREAKER TRIPS AGAIN, TURN OFF THE SWITCH AND IF POSSIBLE CHECK LINE VOLTAGE. DISCONNECT ALL SPEAKERS, TAPE RECORDERS, ETC., FROM THE AMPLIFIER, PUSH THE RESET, AND SEE IF THE AMPLIFIER REMAINS ON. IF THE BREAKER TRIPS REPEATEDLY, SHUT THE SYSTEM OFF AND CALL US.

#### MUSIC ONLY--NO VOICE:

TRY THE OTHER MICROPHONE INPUT. IF POSSIBLE, TRY ANOTHER MICROPHONE AND ANOTHER CORD BEFORE NOTIFYING US.

#### VOICE ONLY--NO MUSIC:

CHANGE NEEDLES. CHECK TO SEE IF BOTH MAIN AND MONITOR CHANNELS ARE AFFECTED. IF POSSIBLE, CHECK THE THE PHONO CHANNEL BY CONNECTING A TAPE RECORDER TO THE TAPE PLAYBACK JACK TO SEE IF THE PROBLEM IS IN THE TONE ARM OR IN THE AMPLIFIER.

#### DISTORTION:

CHECK TO SEE IF BOTH MUSIC AND VOICE ARE DISTORTED. IF MUSIC ONLY, CHANGE NEEDLES. IF VOICE ONLY, TRY THE OTHER MIC INPUT; TRY A DIFFERENT MICROPHONE. CHECK TO SEE IF BOTH MAIN AND MONITOR ARE AFFECTED. IF BOTH VOICE AND MUSIC ARE DISTORTED, CHECK IF POSSIBLE WITH ANOTHER SPEAKER. IF USING TWO SPEAKERS CHECK TO SEE IF BOTH ARE DISTORTING.

#### SPEAKER DEAD OR INTERMITTENT:

RECHECK ALL CONNECTIONS. RECHECK THE SPEAKER WITH THE MONITOR CHANNEL. SWITCH CORDS AND SPEAKERS TO SEE IF THE FAULT IS IN THE SPEAKER OR IN THE CORD.

#### ONE CHANNEL DEAD:

CHECK AS ABOVE FOR FAULTY SPEAKER OR CORD.

#### AMPLIFIER GOES DEAD:

RECHECK AC HOOKUP AND SOURCE OF AC POWER. CHECK THE AMPLIFIER FOR EXCESSIVE HEAT: FEEL THE TEMPERATURE OF THE AREAS JUST ABOVE THE CONTROL PANEL. IF ONE SIDE IS VERY WARM, MAKE A NOTE OF WHICH SIDE. IF USING MORE THAN TWO SPEAKERS, MAKE SURE THAT Y CONNECTORS ARE IN USE AND PROPERLY CONNECTED. MAKE SURE THAT NO TAPE RECORDER IS CONNECTED TO ANY SPEAKER OR SPEAKER SOCKET.



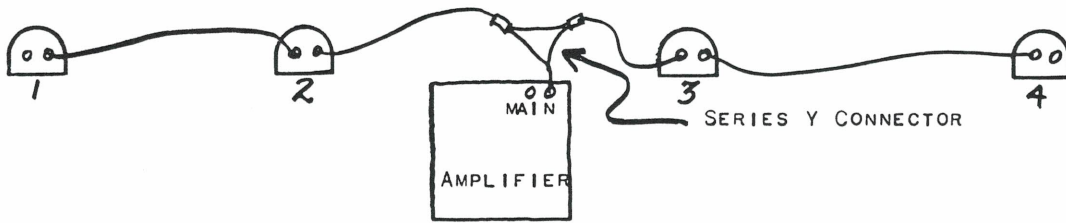


DIAGRAM FOR HOOKING UP 4 SPEAKERS ON ONE CHANNEL ONLY USING SERIES Y CONNECTOR. PLUG A SERIES Y CONNECTOR INTO ONE OF THE MAIN CHANNEL SPEAKER SOCKETS OF YOUR AMPLIFIER. CONNECT A SPEAKER CORD FROM ONE SOCKET OF THE SERIES Y CONNECTOR TO SPEAKER #2. CONNECT A SPEAKER CORD FROM SPEAKER #2 TO SPEAKER #1. CONNECT A SPEAKER CORD FROM THE OTHER SOCKET OF THE SERIES Y CONNECTOR TO SPEAKER #3. CONNECT A SPEAKER CORD FROM SPEAKER #3 TO SPEAKER #4.

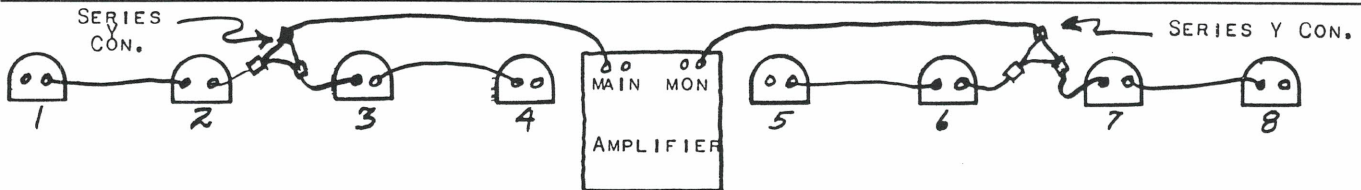


DIAGRAM FOR HOOKING UP 8 SPEAKERS, 4 ON EACH CHANNEL, USING SERIES Y CONNECTORS WITH OUTPUT SELECTOR SWITCH IN TANDEM. PLUG A SPEAKER CORD INTO THE MAIN SPEAKER CHANNEL AND PLUG A SERIES Y CONNECTOR INTO THE OTHER END OF THIS CORD, LOCATING IT MIDWAY BETWEEN SPEAKERS 2 AND 3. CONNECT A SPEAKER CORD FROM ONE LEG OF THE SERIES Y CONNECTOR TO SPEAKER #2. CONNECT A SPEAKER CORD FROM SPEAKER #2 TO SPEAKER #1. CONNECT A SPEAKER CORD FROM THE OTHER LEG OF THE SERIES Y CONNECTOR TO SPEAKER #3. CONNECT A SPEAKER CORD FROM SPEAKER #3 TO SPEAKER #4. PLUG A SPEAKER CORD INTO THE MONITOR SPEAKER CHANNEL AND PLUG A SERIES Y CONNECTOR INTO THE OTHER END OF THIS CORD, LOCATING IT MIDWAY BETWEEN SPEAKERS 6 AND 7. PLUG A SPEAKER CORD FROM ONE LEG OF THE SERIES Y CONNECTOR TO SPEAKER #6. CONNECT A SPEAKER CORD FROM SPEAKER #6 TO SPEAKER #5. CONNECT A SPEAKER CORD FROM THE OTHER LEG OF THE SERIES Y CONNECTOR TO SPEAKER #7. CONNECT A SPEAKER CORD FROM SPEAKER #7 TO SPEAKER #8. IF USING SS-200 AMPLIFIER, MAKE SURE MONITOR SWITCH IS IN EXTERNAL POSITION.

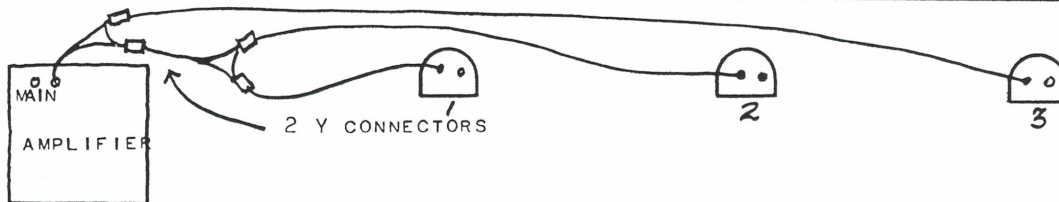


DIAGRAM FOR HOOKING UP 3 SPEAKERS TO ONE AMPLIFIER; REQUIRES 2 Y CONNECTORS. PLUG THE 1ST SERIES Y CONNECTOR INTO ONE OF THE MAIN AMPLIFIER SOCKETS ON THE REAR OF THE AMPLIFIER. PLUG THE 2ND SERIES Y CONNECTOR INTO ONE OF THE SOCKETS OF THE 1ST SERIES Y CONNECTOR. THIS WILL LEAVE THREE SOCKETS. CONNECT A SPEAKER CORD FROM ONE OF THESE SOCKETS TO SPEAKER #1. CONNECT A SPEAKER CORD FROM ANOTHER OF THESE SOCKETS TO SPEAKER #2. CONNECT A SPEAKER CORD FROM THE LAST OF THESE SOCKETS TO SPEAKER #3.

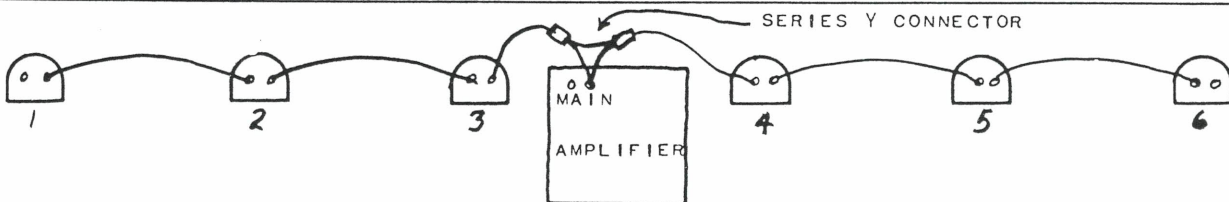


DIAGRAM FOR HOOKING UP 6 SPEAKERS TO ONE AMPLIFIER. PLUG A SERIES Y CONNECTOR INTO THE MAIN CHANNEL OF THE AMPLIFIER. CONNECT A SPEAKER CORD FROM ONE LEG OF THE SERIES Y CONNECTOR TO SPEAKER #3. CONNECT A SPEAKER CORD FROM SPEAKER #3 TO SPEAKER #2. CONNECT A SPEAKER CORD FROM SPEAKER #2 TO SPEAKER #1. CONNECT A SPEAKER CORD FROM THE OTHER LEG OF THE SERIES Y CONNECTOR TO SPEAKER #4. CONNECT A SPEAKER CORD FROM SPEAKER #4 TO SPEAKER #5. CONNECT A SPEAKER CORD FROM SPEAKER #5 TO SPEAKER #6.

REPLACEMENT PARTS

OVER AN EXTENDED PERIOD OF TIME, SOME OR ALL OF THE FOLLOWING PARTS MAY NEED TO BE REPLACED. IF ANY OF THESE PARTS, EXCEPT FOR PHONO NEEDLES, SHOULD REQUIRE REPLACEMENT DURING THE WARRANTY PERIOD, THEY WILL BE FURNISHED TO YOU AT NO CHARGE. IF YOU SHOULD EVER NEED TO PURCHASE THESE PARTS LOCALLY, ASK FOR THEM BY THE NUMBERS SHOWN BELOW. ANY OF THEM WHICH ARE NOT AVAILABLE IN YOUR AREA MAY BE PURCHASED FROM US, FOR NON-WARRANTY REPLACEMENT.

- STROBE ILLUMINATION BULB--NE-51H OR B2A HIGH INTENSITY NEON
- SPEAKER SOCKETS, REAR PANEL--CINCH-JONES S-302-AB OR EQUIVALENT
- PLUG, SPEAKER CORD--CINCH-JONES P-302-CCT OR EQUIVALENT
- SOCKET, SPEAKER CORD--CINCH-JONES S-302-CCT OR EQUIVALENT
- PLUG, TOP OF SPEAKER CASE--CINCH-JONES P-302-RP OR EQUIVALENT
- SOCKET, TOP OF SPEAKER CASE--CINCH-JONES S-302-RP OR EQUIVALENT
- PHONO CARTRIDGE--ASTATIC 89-T

INSURANCE AND TAX RECORD

AMPLIFIER SERIAL NUMBER \_\_\_\_\_

DATE OF PURCHASE \_\_\_\_\_

COST \_\_\_\_\_

SPEAKER(S):

MAKE & MODEL NO. \_\_\_\_\_

SERIAL NUMBER(S) \_\_\_\_\_

DATE OF PURCHASE \_\_\_\_\_

COST \_\_\_\_\_

MICROPHONE(S):

MAKE & MODEL NO. \_\_\_\_\_

DATE OF PURCHASE \_\_\_\_\_

COST \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_