

MESA/BOOGIE

WalkAbout™

Owner's Manual

Greetings from the Home of Tone

Congratulations on your choice of the WalkAbout as your Bass amplifier and welcome to the MESA/Boogie family! As a discriminating player you probably know that you have purchased the most comprehensive instrument for amplifying Bass that is available. What you might not realize is that this entitles you to all the experience, resources and commitment our twenty-five years of service to musicians world wide has to offer. Our responsibility is to help you sound great! So, if at any time you feel you need help or direction, we are here for you...a phone call away.

PRECAUTIONS & WARNINGS

Your MESA/Boogie Amplifier is a professional instrument. Please treat it with respect and operate it properly.

USE COMMON SENSE AND ALWAYS OBSERVE THESE PRECAUTIONS:

WARNING: EU: permission from the Supply Authority is needed before connection.

WARNING: Vacuum tube amplifiers generate heat. To insure proper ventilation always make certain there is at least four inches (100mm) of space behind the rear of the amplifier cabinet. Keep away from curtains or any flammable objects.

WARNING: Do not block any ventilation openings on the rear or top of the amplifier. Do not impede ventilation by placing objects on top of the amplifier which extend past the rear edge of its cabinet.

WARNING: Do not expose the amplifier to rain, moisture, dripping or splashing water. Do not place objects filled with liquids on or nearby the amplifier.

WARNING: Always make certain proper load is connected before operating the amplifier. Failure to do so could pose a shock hazard and may result in damage to the amplifier.

Do not expose amplifier to direct sunlight or extremely high temperatures.

Always insure that amplifier is properly grounded. Always unplug AC power cord before changing fuse or any tubes. When replacing fuse, use only same type and rating.

Avoid direct contact with heated tubes. Keep amplifier away from children.

Be sure to connect to an AC power supply that meets the power supply specifications listed on the rear of the unit. Remove the power plug from the AC mains socket if the unit is to be stored for an extended period of time. If there is any danger of lightning occurring nearby, remove the power plug from the wall socket in advance.

To avoid damaging your speakers and other playback equipment, turn off the power of all related equipment before making the connections.

Do not use excessive force in handling control buttons, switches and controls. Do not use solvents such as benzene or paint thinner to clean the unit. Wipe off the exterior with soft cloth.

YOUR AMPLIFIER IS LOUD! EXPOSURE TO HIGH SOUND VOLUMES MAY CAUSE PERMANENT HEARING DAMAGE !

No user serviceable parts inside. Refer service to qualified personnel. Always unplug AC power before removing chassis.

EXPORT MODELS: Always insure that unit is wired for proper voltage. Make certain grounding conforms with local standards.

READ AND FOLLOW INSTRUCTIONS OF PROPER USAGE.

WalkAbout™

Table of Contents

Precautions	0
Overview	1/2
Instant Gratification	2
Helpful Hints	2/3

FRONT PANEL:

Instrument Inputs: ACTIVE & PASSIVE	3
CONTROLS:	
GAIN	4
BASS	4
MID	5
TREBLE	5
DI LEVEL	6
MASTER	6
PARAMETRIC EQUALIZER	6/7
FREQUENCY CONTROLS	7

REAR PANEL:

FUSE	8
A.C. RECEPTACLE	8
DIRECT OUT: Ground Lift - XLR Jack	9
EFFECTS LOOP: Send & Return	9
SPEAKER OUTPUT	9
FACTORY SAMPLE SETTINGS	10
PERSONAL SETTINGS PAGE	11/12
TUBE NOISE and DIAGNOSING PRE-AMP TUBE PROBLEMS	13
PARTS SHEET	14

WalkAbout

Operating Instructions

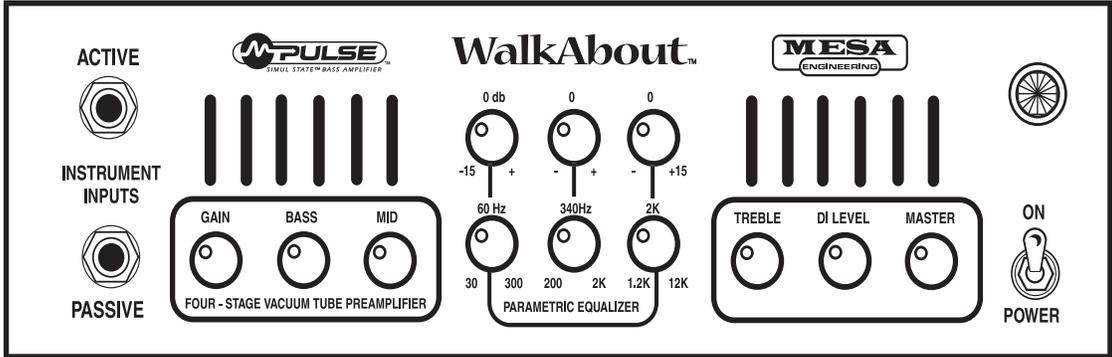
OVERVIEW:

Congratulations on your choice of the *v* **WalkAbout** Bass Amplifier! This compact and powerful little brother to the *M-Pulse 600* and *360* delivers all the tone and most of the features in a package that's bound for the open road.

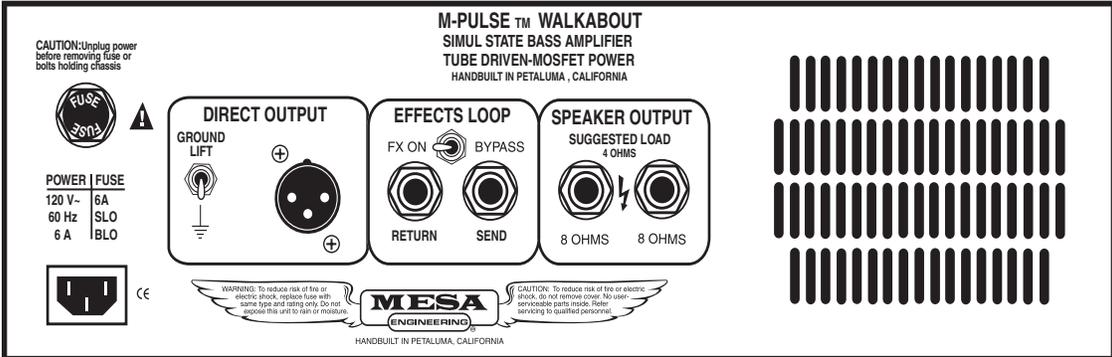
At the heart of this giant killer is a robust 300 watt *Simul-State* power section that will handle most clubs and smaller venues with surprising headroom. This tube driven mosfet design combines the best qualities of both tube and solid state technology to achieve a lightweight, reliable platform that is supremely musical. This toneful power is metered out with the MASTER control, and can be used to drive any two speaker cabinets via the two SPEAKER OUTPUT jacks, with a combined overall load of 4 Ohms being the preferred impedance. Should you find yourself in larger venues, an XLR Balanced Direct output with a convenient Front Panel DI LEVEL control enables you to send your signals to the board for front of house reinforcement.

The *WalkAbout* Preamp is a four stage, all-tube, finely-tuned instrument of shaping power for bass. The signal path begins with the Input jacks and both ACTIVE and PASSIVE instruments have been provided for with a dedicated jack. The front end GAIN control determines the amount and color of preamp signal and/or drive you wish to push through the rotary Tone Controls. Active shelving

FRONT VIEW: WalkAbout



REAR VIEW: WalkAbout



OVERVIEW: (Continued)

type BASS and TREBLE controls are combined with a passive style MID to produce a powerful string of musically interactive and comprehensive tone controls. If even further tweaking is desired, we have included a 3 Band Semi-Parametric Equalizer that covers frequencies between 30Hz and 12Khz. This in-line EQ assures that any sound you can dream of can be dialed in quickly and accurately. The three bands sensible Q points make for ease of understanding and the FREQUENCY controls overlap to allow pinpoint accuracy in the regions where the controls meet. And finally, a series EFFECTS LOOP patch point between the preamp and the power section.

Now that you have an overview of the controls and features of your new *WalkAbout*, let's move on to understanding each of them individually so that you can dial in your own personal sound quickly and easily.

INSTANT GRATIFICATION:



HELPFUL HINTS:

1. Connect your A.C. Power Cable to a grounded outlet. Avoid ground lifts (3 to 2 prong adapter) whenever possible.
2. **The optimum speaker load for your *WalkAbout* is 4 Ohms.** You may use a cabinet (s) of a higher rating safely (8 Ohm) with no degradation in tone, however the amplifier will not produce its full rated wattage. Minimum load rating is 2 Ohms and while the *WalkAbout* will handle this lower load condition - and in fact produce more than its rated power, it is not recommended. Prolonged use of a 2 Ohm load will cause the power mosfets to run hot causing the protection circuit to trigger and mute the output signal until such time as the mosfets can return to a safe operating temperature. Avoid using 2 Ohm loads whenever possible.
3. **Use high quality cable from your instrument to the *WalkAbout* and from the *WalkAbout* to your speaker.** Instrument cable should be relatively low capacitance shielded cable. Whenever possible use lengths of 15 feet or shorter. Longer than 15' tends to introduce too much capacitance resulting in reduced punch and top end clarity. Speaker cable should be at least 14 gauge (or thicker) unshielded cable and again try to keep the length of cable as short as possible for the best tonal results.
4. **The BASS and TREBLE controls are active** shelving type controls with a broad response even though they are acting primarily on their center frequency Q point. This broader response works extremely well with the passive, broad-band MID control. Because BASS and TREBLE are active controls, they actually cut (or notch) the region around the Q point when the control is set below 12:00,

HELPFUL HINTS: (Continued)

and boost these frequencies when the control is set above 12:00. The MID works like a normal passive control and boosts a broad band of frequencies as it is increased.

5. When using the Parametric EQ keep in mind that cutting (notching) undesirable frequencies is often preferable to boosting desirable ones. By using this technique you will keep noise to a minimum and ensure ample headroom at all times. The Parametric is a powerful tone shaping tool when used tastefully, but all too often they are abused and set to their extremes which can result in an unbalanced tone that is “full of holes” or excessive noise.

6. When using Outboard Signal Processors, the best results are usually found by inserting them into the Effects Loop which provides a patch point between the preamp and the power section of your *WalkAbout*. The processors’ Input should be connected to the SEND jack and its Output should be connected to the RETURN jack. Always use the shortest length possible (1-3 feet) of good quality low capacitance cable to preserve the integrity of your sound.

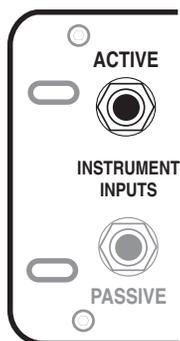
7. The **DIRECT OUTPUT** circuit provides a GROUND LIFT that disconnects chassis ground from circuit ground. Should you encounter a hum or buzz when interfacing to live or recording consoles, try flipping this ground lift after you have muted that channels’ input or zero’ed the fader. Many times (but not all) the hum is created by a ground loop between the *WalkAbout* and the console and lifting the *WalkAbout* chassis to circuit ground will remedy the situation.

Hopefully these hints have helped get you up and running with your new *WalkAbout* and you are well on your way to having the best tone you have ever heard! Now that you have a better idea of the layout and features, we are ready to move on to understanding the individual controls and circuits in more detail.

FRONT PANEL: CONTROLS & FEATURES

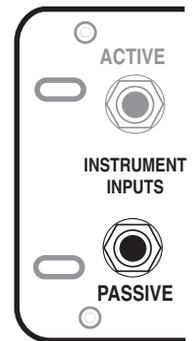
INSTRUMENT INPUTS: ACTIVE / PASSIVE

These are the Instrument Input jacks and between them you can match the signal output level of virtually any instrument.



The **ACTIVE** Input is padded down for greater input stage headroom and this works well with basses that use an on-board pre-amp with an active tone control circuit. Usually these instruments put out a much hotter signal than conventional basses, even when their tone controls are set “flat”. The added headroom is needed to prevent clipping in the first stage of the pre-amp and the **ACTIVE** Input should be used whenever instruments that utilize active style pickup/EQ harnesses are used.

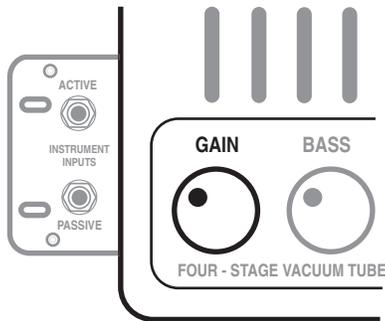
You can use the **ACTIVE** Input for conventional passive instruments also, for heavy handed players needing extra headroom or simply a “cleaner” sound. However, note that unless you have Kong size hands it may be difficult to bring the amplifier to full power with this reduced front end sensitivity.



The **PASSIVE** Input is set up for more conventional basses with passive pickups that produce lower output signal levels. This jack is more sensitive than the **ACTIVE** Input and therefore can drive the first stage to clip with a much lower signal. Keep this in mind if you play with a heavy touch or want a little bit of growl or front end clip. In those scenarios this jack can be quite useful to push the first stage of the pre-amp.

FRONT PANEL CONTROLS: (Continued)

GAIN: This control determines the overall character of the input sensitivity. The lower regions of the control (below 12:00) lend greater headroom and provide a scooped, brighter personality. The upper harmonics come through more prominently in this area of the control making the top end sound more transparent and sweet. This region is especially useful for funkier stuff when thumbing is in order. It keeps the rubber-band feel intact in the lows and mids while voicing the snap just high enough to avoid harshness, or the dreaded “gak” when the G string is plucked.

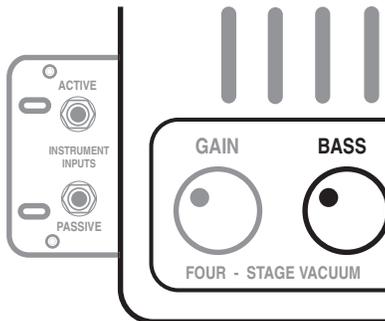


As the **GAIN** control is increased past 12:00 a richer, more “well-rounded” voice becomes dominant and headroom starts to diminish in increments until eventually, a tube overdrive sound appears as the 12AX7 input tube is driven into saturation.

The region between 12:00 and 2:30 is where the classic, warm tube sound resides and within this narrow band you will discover a world of tone. Tiny increments here produce subtle, but important differences in the attack characteristic which in turn, feel like changes in the time domain. By experimenting with the amount of gain, you can actually voice the amp to feel as

if it bounces just ahead of the groove - or lays back a little deeper to produce a more Fatback feel. The difference in attack and sustain produces striking results as to how the bassist - and in fact the whole band - perceives things in the time domain.

BASS: This control is responsible for the basic mix of low frequencies in the tube pre-amp. As mentioned earlier in the Helpful Hints section, the **BASS** control is an active shelving type as opposed to a passive style control. This means that a center Q point has been chosen and this control allows you to either boost or cut that frequency. This control differs from the low band of the PARAMETRIC in that it has a broader Q point with a more gentle ramp as opposed to the PARAMETRIC'S' narrow Q that is used with a separate GAIN control.



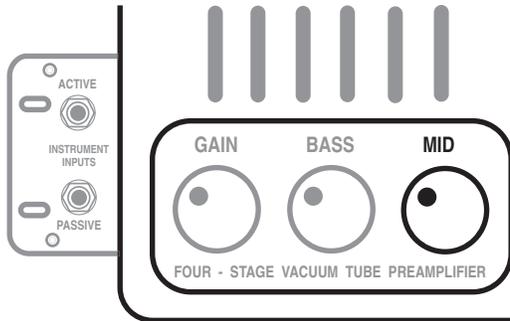
The **BASS** control is actually a gain and frequency control all rolled into one with the Q center at 55Hz and harmonics in both low and high directions are affected because of its broader band nature. As the control is increased past 12:00 there is a 6db per octave rise in gain with the frequency topping out at 321Hz. With 12:00 straight-up representing “flat” (a no boost/no cut setting).

As the **BASS** control is dialed below 12:00, 55Hz and all associated harmonics are reduced and eventually notched completely out of the signal. Conversely, there is a 6db per octave cut beginning at 55Hz going down to 20Hz where the shelving ends with a *cut gain* of -20db as the control approaches 7:30 (off).

This type of broad band, active rotary control makes it possible to achieve bass characteristics far beyond that of a conventional passive type control. It can increase the low end to an almost absurd level and with a flick of the wrist, dip it to near transistor radio skinniness. Needless to say, with any control this powerful a certain amount of finesse must be applied to achieve musical results. Be especially mindful of this when using the 3 Band Semi-Parametric in conjunction with the **BASS** control.

FRONT PANEL CONTROLS: (Continued)

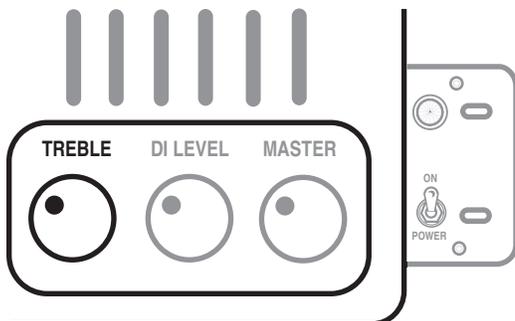
MID: This is the only passive style control in the string of rotary tone controls. This scheme was chosen for its inherently musical blend and for the way the passive style midrange control, with its wide spread and smooth taper, *fills in the holes*. Unlike the BASS, this control is a **boost only**, and while it can competently remove this broad spectrum of midrange from the mix, it cannot provide the extreme attenuation of an active style control.



You will find, as we did, that this control works amazingly well for shaping the midrange frequencies with a natural earthiness and character that is a perfect counterpart to its active neighbors. It is hard to dial wrong with this more forgiving control, as it seems to give you just enough and no more. This simplicity can be a welcome respite from the higher tech power of the adjacent tone controls...not to mention the 3 Band SEMI-PARAMETRIC EQ For radical and specific scooping of the midrange frequencies for modern R&B and Funk styles, there is plenty

of notching power that is infinitely more accurate to be found in the 3 Band SEMI-PARAMETRIC. Because of this, we opted for the tried and true passive style midrange control that has been working great in all of our amplifiers for decades. It's hard to improve on a classic.

TREBLE: The **TREBLE** is also an active shelving style control like that found in the BASS and again, it was chosen for its ability to radically shape the upper harmonic region. Like the BASS, it also has a center Q point with harmonics above and below responding in harmony as it is dialed for either cut or boost.



As the control is increased past 12:00, it produces a 6db per octave rise in gain starting at 723Hz until +20db is reached. From this point, gain remains constant at +20db for all frequencies above 723Hz all the way out to 20Khz. This scheme lends a sweetness of sound while retaining all the necessary cut and focus associated with a traditional passive **TREBLE** control.

As the control is dialed below 12:00, it begins a 6db per octave cut from 3.2Khz to the shelving point at 723Hz, where it continues to attenuate all frequencies above 723Hz until - 20db is reached where *cut gain* remains constant until the control reaches 7:30 (off). The ability to cut these frequencies more radically

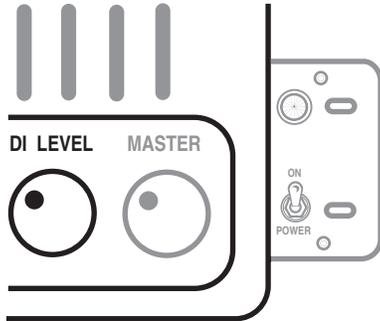
makes it possible to obtain incredibly rich and warm old-school R&B and Jazz sounds that rival any recordings of the day.

This active shelving **TREBLE** control completes the rotary tone control string to create a powerful and extremely accurate network to use as your fundamental platform. It's no wonder many first time *WalkAbout* players make the comment that just these controls combined with the GAIN create the best tone they have ever heard!

NOTE: As with the BASS control, may we remind you that a control of this type with its increased power should be used with finesse. In the **TREBLE'S** case, almost more so, because higher frequencies seem louder to the ear and are generally more painful when set to extremes. Another reason to use care is that high frequencies tend to increase the ambient noise floor when set too high. This is then exacerbated if the 3 Band SEMI-PARAMETRIC EQ is combined for added top end boost. Dial with care and music in mind.

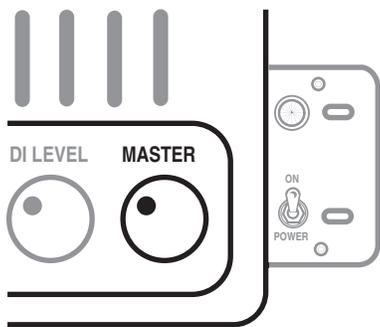
FRONT PANEL CONTROLS: (Continued)

DI LEVEL: This rotary control determines the amount of signal present at the Rear Panel DIRECT OUT XLR jack. You will find ample gain here and should be able to dial in the appropriate amount of signal for most any live or recording console. It is a good idea to get in the habit of powering up your *WalkAbout* with the **DI LEVEL** control Zeroed out, to avoid damaging the console, speakers or an unprepared set of ears in the event you strike a big note or chord before the console input level has been set.



NOTE: The *DIRECT OUTPUT* signal is derived from the driver stage and the *MASTER* control is active at this point, affecting the overall signal strength available from the **DI LEVEL** control. While this may, at times present an inconvenience under certain live performance applications, the added tonal benefits of this toneful stage at the *DIRECT OUTPUT* are well worth the occasional compromise. If you must have true independence between these two controls - and cannot learn to work with the stock scheme, contact us directly and we can fax you a simple modification you can do that will remove the *MASTER* and its associated stage from the *DIRECT* signal path. However, this will result in degradation of the sweet tube character and while you will gain independence of the controls...you will trade a substantial measure of tone.

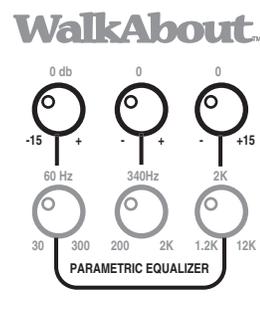
MASTER: This basic control determines the overall final output level of your *WalkAbout* so that you can adjust the front end **GAIN** control to your tonal needs and then push the *SIMUL-STATE* power section to the desired listening level.



NOTE: Use the **MASTER** output level control with care. The *WalkAbout* is capable of very loud output volumes that could potentially cause damage to your hearing or the hearing of others. May we suggest always beginning your set-up by zeroing-out the **MASTER** output level control to avoid accidental volume attacks on unsuspecting bandmates, engineers or audiences.

PARAMETRIC EQUALIZER:

Your *WalkAbout* is equipped with a powerful in-line **3 BAND SEMI-PARAMETRIC EQUALIZER** that allows you to shape your signal to achieve virtually any sound. Anything from subtle enhancement to extreme notching or boosting is possible with the only limit being your imagination. As mentioned earlier, the **EQ** is an in-line type, which means that it is in the signal path at all times. If you do not wish to shape your signal with the **EQ** section of the preamp, simply leave all the controls set to 12:00 (straight up) and the **EQ** will pass the signal unaffected. This 12:00 setting would be considered "flat" or in other words, basically bypassed.



GAIN: These **3 GAIN** controls adjust the amount of whatever frequency has been zeroed-in on for manipulation with the **FREQUENCY** control. Each of the **3 GAIN** controls allows a full 30db of gain adjustment with 15db of cut and 15db of boost from the center 12:00 (0db) position. When searching for sounds it is sometimes faster to either notch or boost the respective **GAIN** control radically and then sweep for the desired frequency with the **FREQUENCY** control. This way it will be very apparent what you are doing to the sound.

This is a good place to mention that, because of the strength of the **3 GAIN** controls, it is possible to very quickly go beyond the realm of balanced musical tone and blow holes in your mix. Therefore, start by building a great sound using the standard rotary **TONE**

FRONT PANEL CONTROLS: (Continued)

PARAMETRIC EQUALIZER: (Continued)

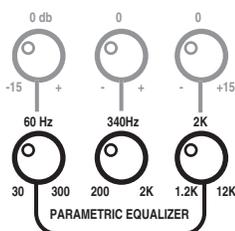
controls and then begin with subtle tweaking of the frequencies using the **PARAMETRIC EQ**. Don't start boosting everything all over the bandwidth and expect to have a great sound. Make small moves and then allow your ears time to adjust to the difference. With controls this powerful **EQ** Hangover is part of the buzz. Don't be surprised if after tweaking for an hour with the **PARAMETRIC**, you go back to your starting point and think the amp is broken it's not, your ears are suffering from an overdose of **EQ**.

May we suggest that the old saying "less is more", applies here beautifully. More often than not a better sound is achieved by notching (cutting) frequencies that you want less of with the respective **GAIN** control, than boosting desirable frequencies. In this way your ears can evaluate the differences better and get a bead on the next adjustment because you are not escalating the volume level as you go. More importantly, you are less likely to create a sound with excess noise.

FREQUENCY CONTROLS:

These 3 rotary controls divide up the frequency spectrum into three sweepable Q bands that allow you to center-in on any frequency within each band and then cut or boost each with its accompanying **GAIN** control. As you may have noticed, the bands overlap so that you can use adjacent bands to manipulate frequencies that are very close to each other frequency wise. One great thing about a 3 Band **PARAMETRIC** is in its ease of use. Because of the limited number of bands, each of them fall

WalkAbout



into the immediately recognizable regions of Low, Mid and High. While some say that this limits shaping power by offering divisions that are too broad for accurate equalization, others greatly prefer this more straight forward approach - citing its more direct line to a great sound. Because there is truth in both these lines of thinking, we build both styles of EQ (*M-PULSE 600* and *360* offer 5 Band **PARAMETRIC** EQ). However, the *WalkAbout* certainly doesn't suffer from its 3 Band **SEMI-PARAMETRIC** EQ simplicity. Its quite the opposite, many players actually prefer this style and are able to get everything they need quickly and accurately. The bands are labeled in order from low to high frequency at their center (12:00) point as 60Hz, 340Hz and 2KHz. These numbers represent the bands center point and the **FREQUENCY** control sweeps the range from the two numbers at opposing ends of the control range. For example, the 60Hz band can be set to focus on frequencies between 30Hz and 300Hz with 60Hz being the control Center at 12:00 (straight up). The 340Hz band is especially powerful as it can sweep between the high-bass/low-mid region of 200Hz and the high-mid/low-high region of as high as 2KHz. You will come to find this band possibly the most

useful as it affects the most used and audibly sensitive regions.

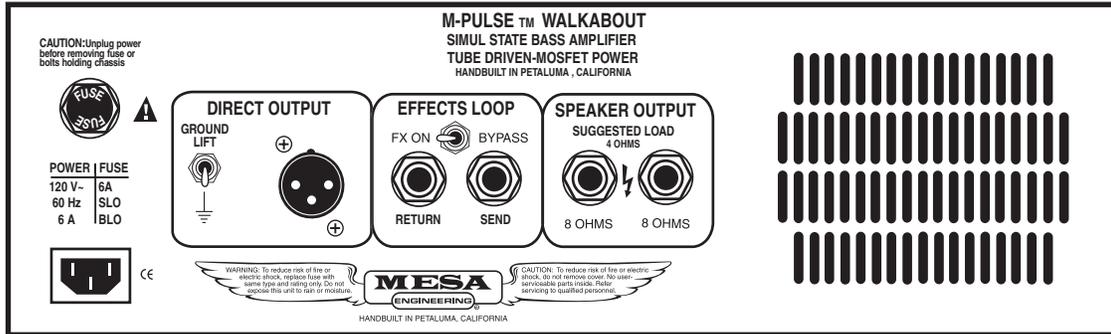
Certain frequencies are heard by the ear differently, and it is a fair assumption that the majority of us are much more sensitive to midrange and lower treble frequencies, while we are more "tolerant" of sub-low and super-high frequencies. Because we all hear differently and this frequency sensitivity exists in all of us to some degree, it is normal for some **FREQUENCY** control settings within the bands to seem more powerful and others to seem weaker for the same relevant **GAIN** setting. This is normal and no, your *WalkAbout* is not misbehaving. Usually the lowest (60Hz) and highest (2KHz) are the most susceptible to this with the most extreme low and extreme high showcasing this phenomenon. These settings may require a slightly higher **GAIN** setting than you are used to seeing to achieve the desired shaping result.

NOTE: The highest band (2Khz) of the **SEMI-PARAMETRIC** EQUALIZER can be extremely powerful. For this reason use care with the **GAIN** controls in these ranges as high settings will produce unwanted background noise in the form of hiss or white noise. This is made worse if the **TREBLE** control is set in its higher range. If you need a sound with a large amount of these Treble frequencies in your mix, approach it from a different angle. Begin by notching lower frequencies in the other bands, as opposed to boosting the higher bands with the lower bands set more flat. This scheme will greatly improve the noise floor and still allow you to achieve the desired boost in higher frequencies.

NOTE: May we again humbly suggest using the **PARAMETRIC EQ** to fine-tune your sound with subtle adjustments. Much like a car with an engine capable of ridiculous speeds, the *WalkAbout* incorporates this shaping device capable of ruining a great tone in the hands of the unwary driver. Use this powerful tool with taste and music in mind and avoid settings that are so extreme that they blow holes in what could otherwise be a great sound.

REAR PANEL CONTROLS:

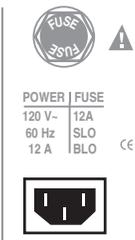
REAR VIEW: WalkAbout



FUSE: This is the A.C. Mains Fuse for the *WalkAbout* REPLACE ONLY WITH A SLO-BLO TYPE FUSE OF THE PROPER RATING. THIS IS EXTREMELY IMPORTANT, AS THE *WalkAbout* DRAWS A SUBSTANTIAL AMOUNT OF CURRENT AT HIGH OUTPUT LEVEL SETTINGS.

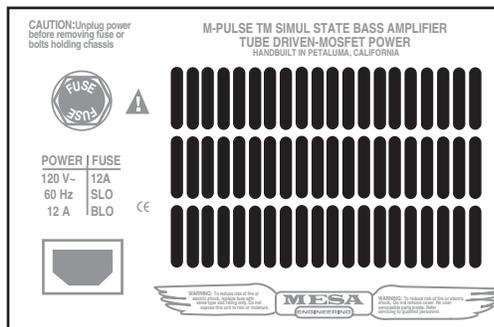


A.C. RECEPTACLE: The removable “Euro” Style” A.C. cord that is supplied with the *WalkAbout* makes set-ups and tear-downs after the gig a snap. It also makes de-racking much easier when you wish to remove the unit from a hard wired rack system where all the A.C. cords have been cable-tied in. Additional heavy duty cords are available should you ever need one...simply call us direct and we can ship one directly to you for a nominal charge, plus shipping cost. Make sure the A.C. cord is firmly in its socket (receptacle) before powering up the amplifier.



NOTE: NEVER ALTER THE THREE PRONG POWER CORD IN ANY WAY.

CAUTION: NEVER BLOCK AIR VENTS

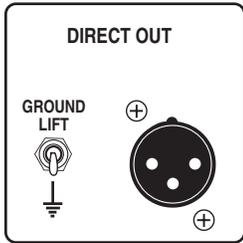


CAUTION: NEVER BLOCK AIR VENTS

NOTE: NEVER BLOCK OR ALTER AIR ANY OF THE VENTED AREAS ON THE REAR PANEL OF THE AMPLIFIER.

REAR PANEL CONTROLS: *(Continued)*

DIRECT OUT: This section captures the entire pre-amp signal including the SEMI-PARAMETRIC EQ and the EFFECTS LOOP which in turn allows you to send a Balanced signal to either a House Main Board or a Recording console. There are two elements to this circuit which are; **(1)** a male XLR jack, **(2)** a GROUND LIFT switch.

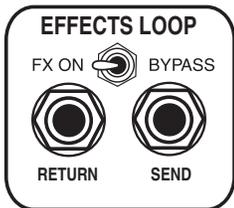


GROUND LIFT: This switch removes the circuit-to-chassis ground connection from the XLR jack. Leave it in the grounded position (switch down) normally unless you experience a hum when connecting to a console.

If you do experience a hum when connecting the XLR Output to a console, try lifting the ground (switch up) on the circuit. This will usually (but not always) remedy most ground loop type noise from the signal path. Sometimes it may also be necessary to lift the A.C. Cable Ground also by using a 3-2 ground adapter to achieve a quiet signal path.

NOTE: Ground loops can occur in many places in a complex signal path. The DIRECT OUTPUT GROUND LIFT switch is not a cure-all and therefore should not be expected to remedy every type of ground related problem.

EFFECTS LOOP: The **EFFECTS LOOP** section of the *WalkAbout* is responsible for handling the interfacing of external signal processing via its **RETURN** and **SEND** jacks located on the Rear Panel.

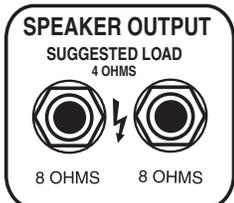


FX ON / BYPASS: The **EFFECTS LOOP** circuitry can be completely removed from the signal path with the **FX ON / BYPASS** mini toggle. This removes all associated loop circuitry from the chain and ensures the purest signal path and maximum sonic performance when outboard processing is not being used.

RETURN: This is the patch point between the pre-amp and power amp for returning a processed signal from your outboard effects back to the *WalkAbout*. Because this is an input to the power amp, the RETURN jack can be used to access the power amp only. This is handy to use the *WalkAbout* as a slave power amp or when multiple *WalkAbout* units are connected for large venue applications.

SEND: This is the output of the pre-amp and allows you to send a signal to your effects for processing.

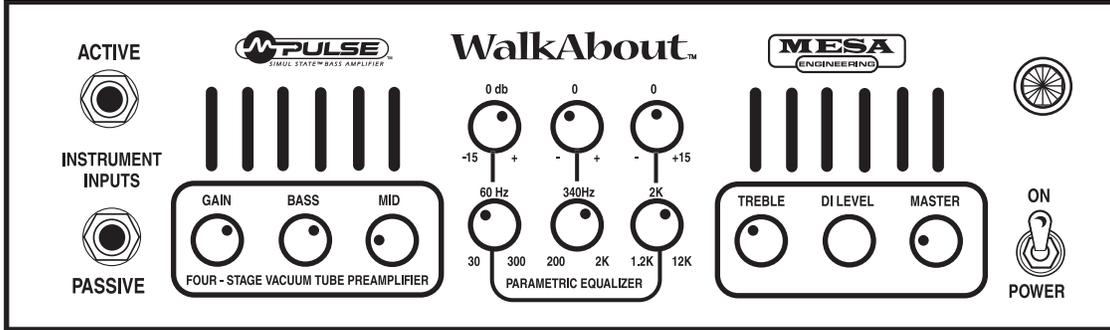
SPEAKER OUTPUT: The *WalkAbout* provides two 1/4 inch speaker jacks for powering speaker enclosures. The recommended speaker load impedance for the *WalkAbout* is 4 Ohms, at which the mighty **SIMUL STATE** power section is capable of delivering a whopping 300 watts RMS before clip and peaks of over 400 watts!



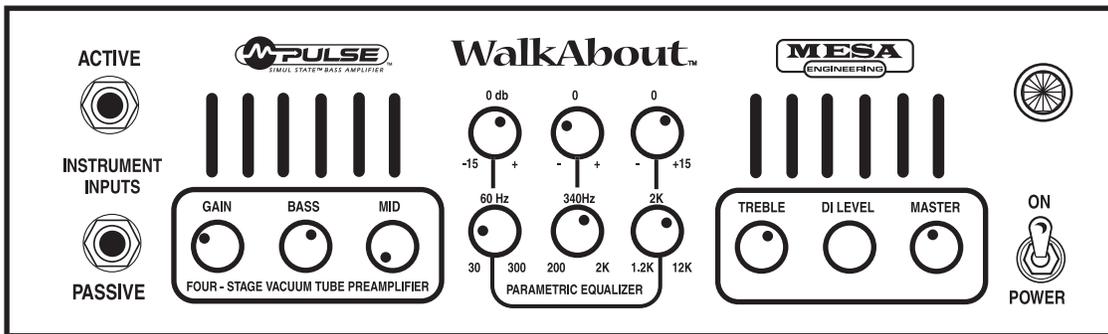
A speaker load of 8 Ohms may also be used though the overall power will be reduced to roughly 150 watts using this rate of impedance.

FACTORY SAMPLE SETTINGS

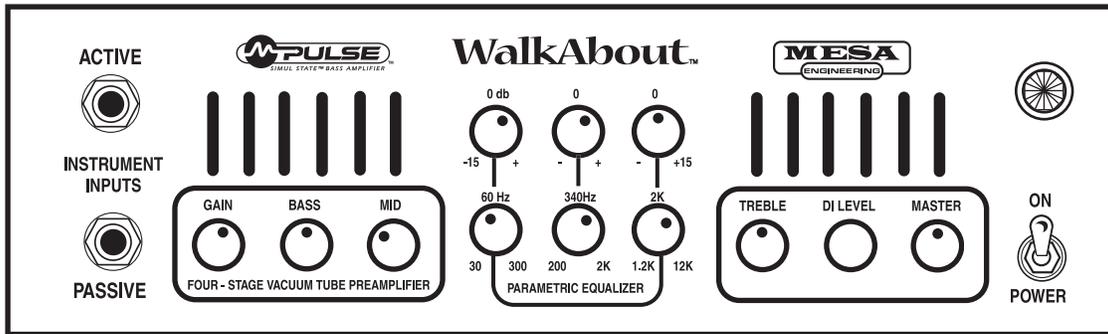
Huge & Round (Parametric EQ Optional)



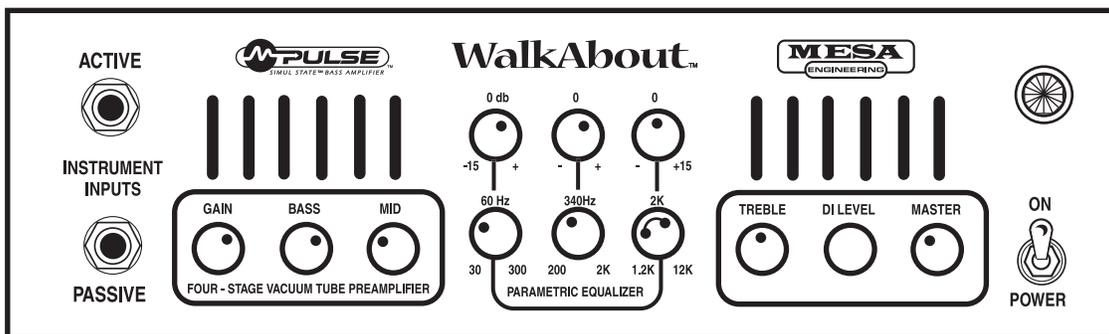
Scooped R & B



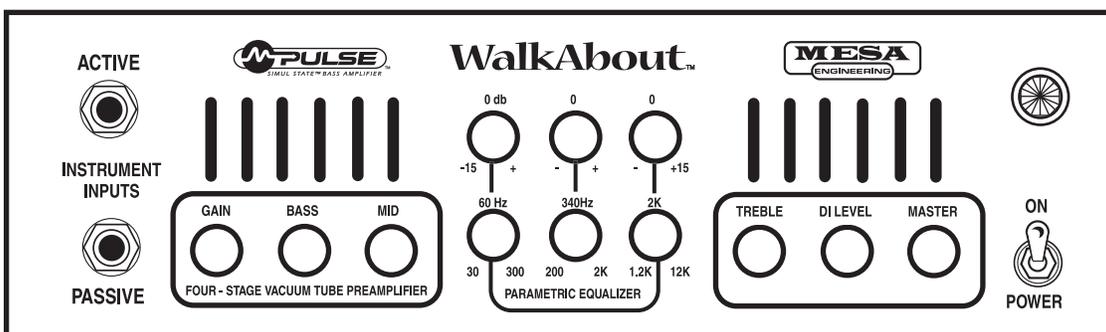
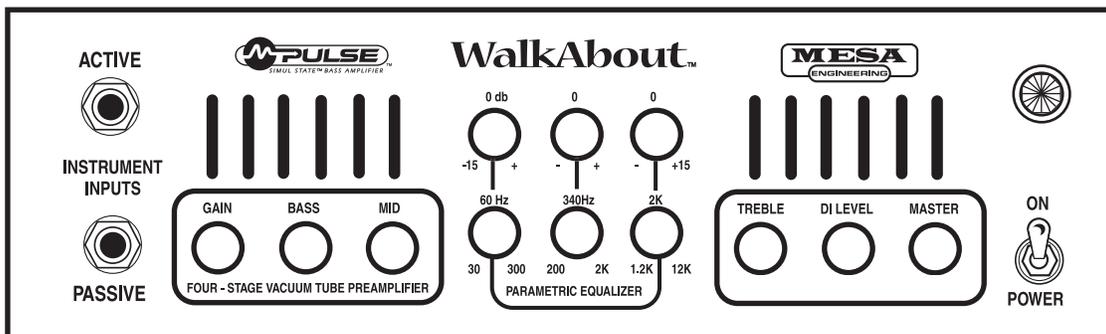
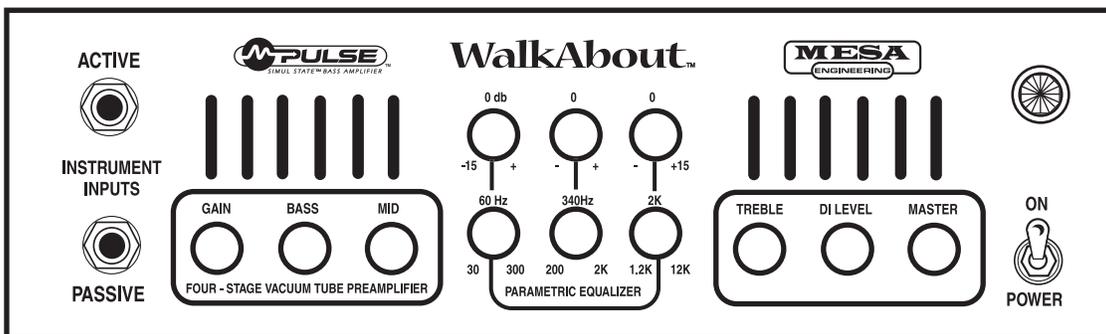
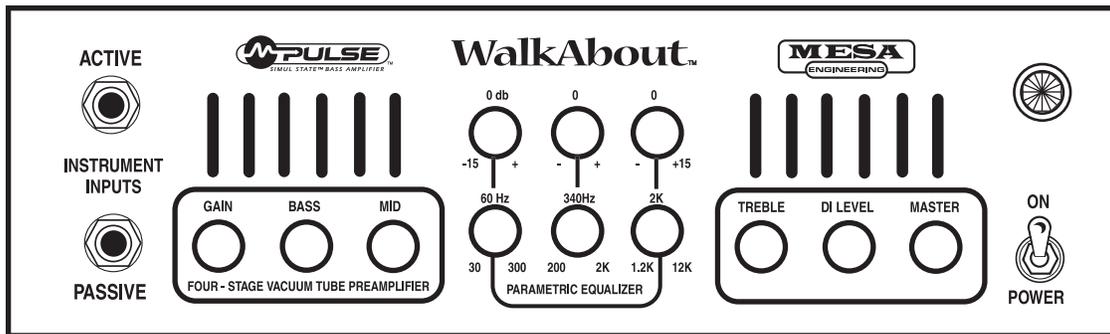
Articulate Solo



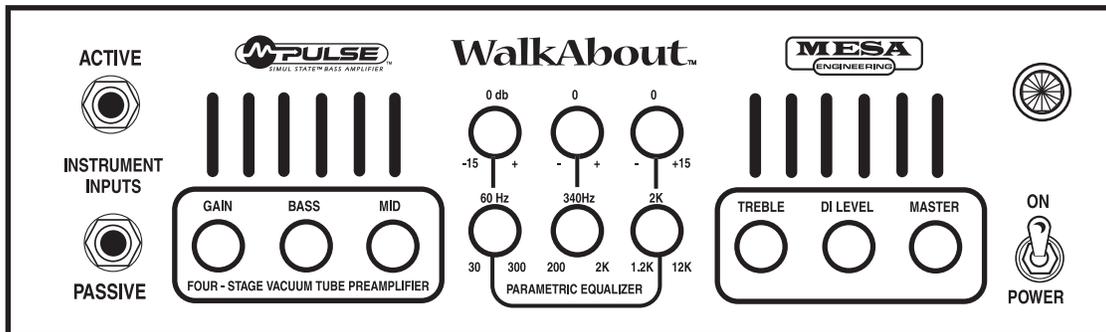
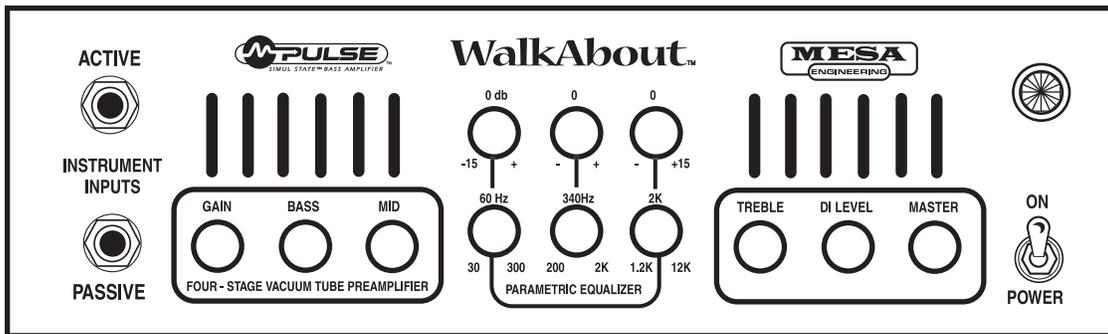
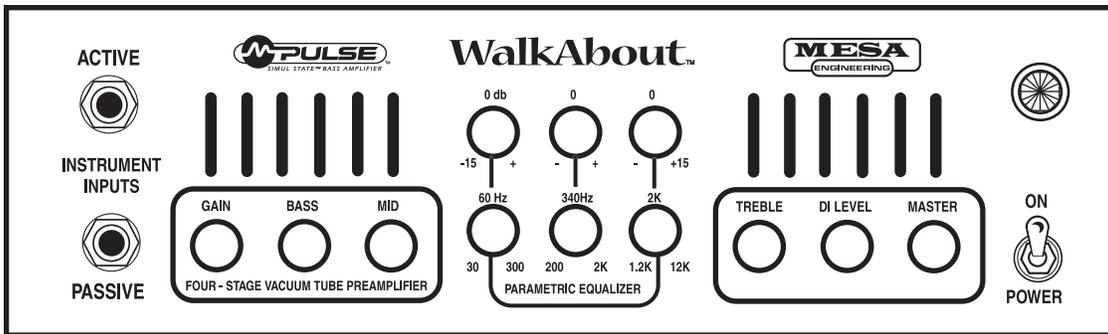
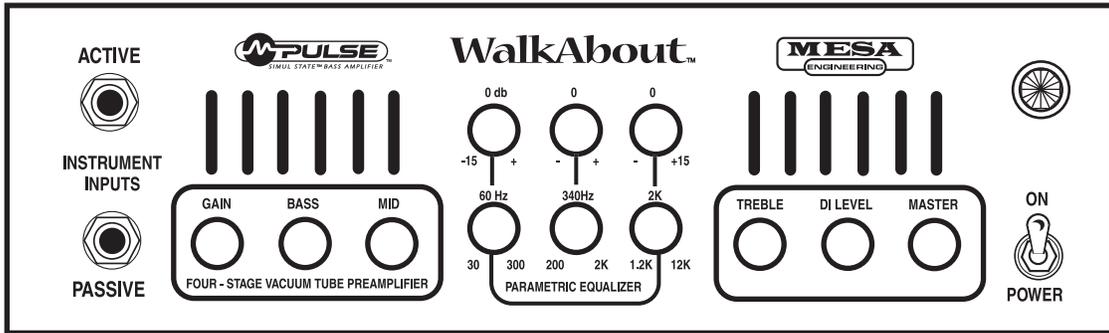
Driving Rock (Parametric EQ Optional)



PERSONAL SETTING PAGE



PERSONAL SETTING PAGE



DIAGNOSING PRE-AMP TUBE PROBLEMS:

You may occasionally experience some form of tube noise or microphonics. Certainly no cause for alarm, this quirky behavior comes with the territory and the Tone. Much like changing a light bulb, you don't need a technician to cure these types of minor user serviceable annoyances and in fact, you'll be amazed at how easy it is to cure tube problems...by simply swapping out a pre-amp or power tube!

First may we suggest that you set the amplifier up on something so that you can get to the tubes comfortably without having to bend down. It also helps to have adequate lighting as you will need to see the tube sockets clearly to swap tubes. **Use caution and common sense when touching the tubes after the amplifier has been on as they may be extremely hot!** If they are hot and you don't want to wait for them to cool off, try grasping them with a rag and also note that the glass down around the bulbous silvery tip is considerably less hot which makes it easier to handle. Gently rock the tube back and forth as you pull it away from its socket.

TUBE NOISE & MICROPHONICS:

Because your amplifier is an all tube design, it is quite possible that you will at some point experience minor pre-amp tube noise. Rest assured - this is no cause for alarm and you can take care of the problem yourself in a matter of minutes by simply swapping tubes.

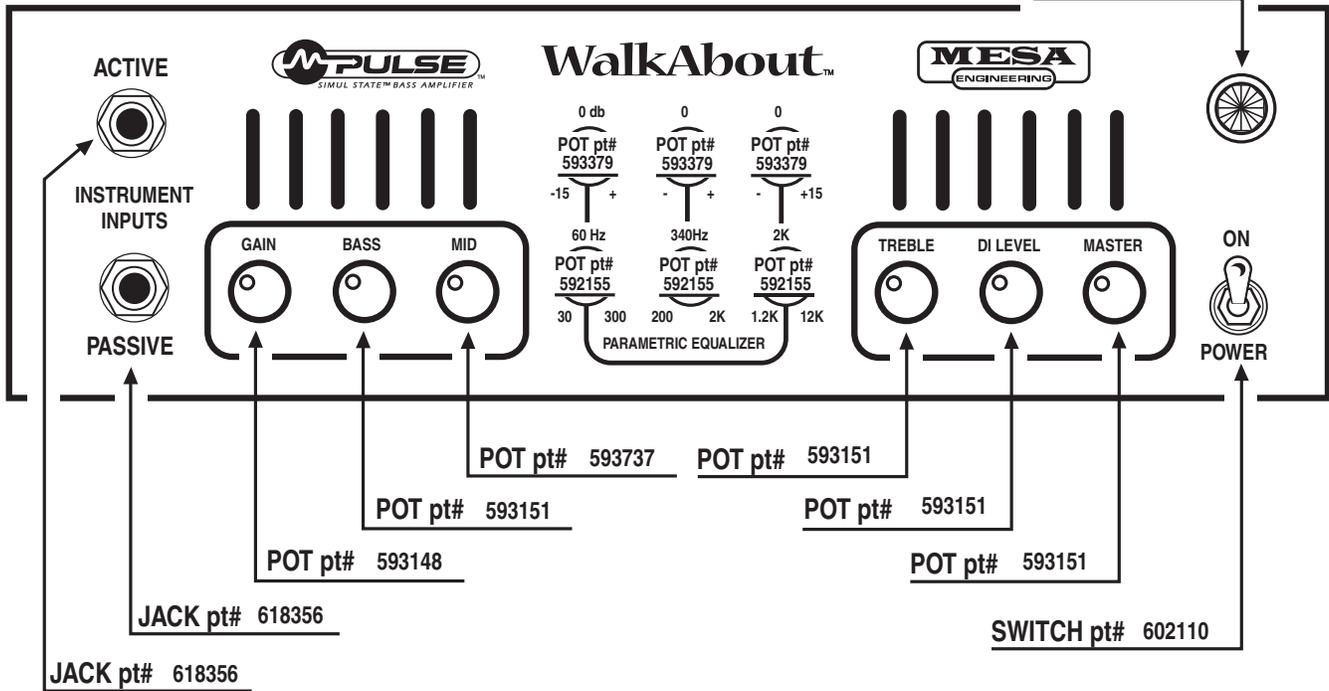
Let us begin by saying; It is a "very good" idea to keep at least a couple of spare pre-amp tubes on hand at all times to insure uninterrupted performance. These minor pre-amp tube problems can take many forms but can generally be described in two categories: Noise and Microphonics. Noise can be in the form of crackling, sputtering, white noise/hiss and/or hum. Microphonic problems usually appear in the form of a ringing or high pitched squealing that gets worse as the gain or volume is increased thus are more noticeable in the higher gain "HI" modes. Microphonic problems are easily identified because the problem is still present even with the instruments' volume off or unplugged altogether - unlike pick-up feedback which ceases as the instrument is turned down. Microphonic noise is caused by mechanical vibration and shock: think of banging a microphone around and you'll understand where the word came from.

The best way to approach a pre-amp tube problem is to see if it occurs only in one specific mode or channel. This should lead you to the tube needing replacement. Then all that remains is to swap the suspect tube for a known good performer. If you cannot narrow down the trouble to a specific mode or channel, the problem may be the small tube that drives the power tubes which is operational in all modes and channels. Though rare, a problem with the driver tube would show up in all aspects of performance - so if you can't narrow the problem down to being mode or channel specific, you may want to try replacing the driver tube. Driver problems generally show themselves in the form of crackling or hum in all modes of performance and/or weak overall output from the amplifier. Occasionally an anemic driver tube will cause the amplifier to sound flat and lifeless, but this is somewhat uncommon, as worn power tubes are a more likely suspect for this type of problem.

FRONT VIEW: WalkAbout

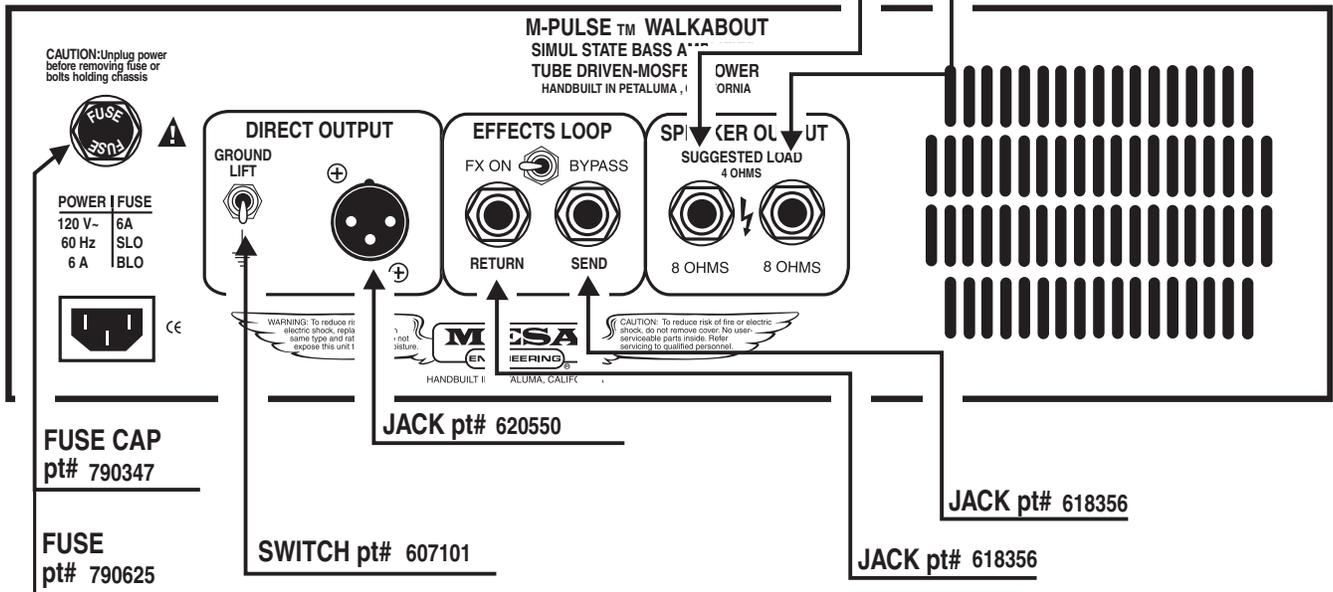
ALL FRONT PANEL KNOBS SAME
part # 408114

BULB pt# 703047
LEN pt# 703782



REAR VIEW: WalkAbout

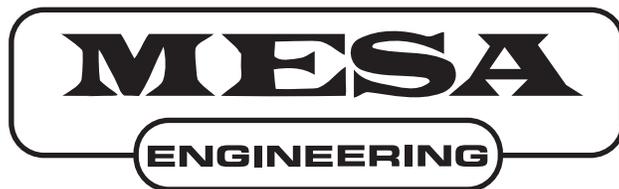
JACK pt# 618356



MESA/BOOGIE

The Spirit of Art in Technology

Thank you for trusting MESA/Boogie to be your amplifier company and we wish you many years of toneful enjoyment from this handbuilt all tube instrument.



The Spirit of Art in Technology



(707) 778-6565 FAX NO. (707) 765-1503
1317 Ross Street Petaluma, CA 94954
USA