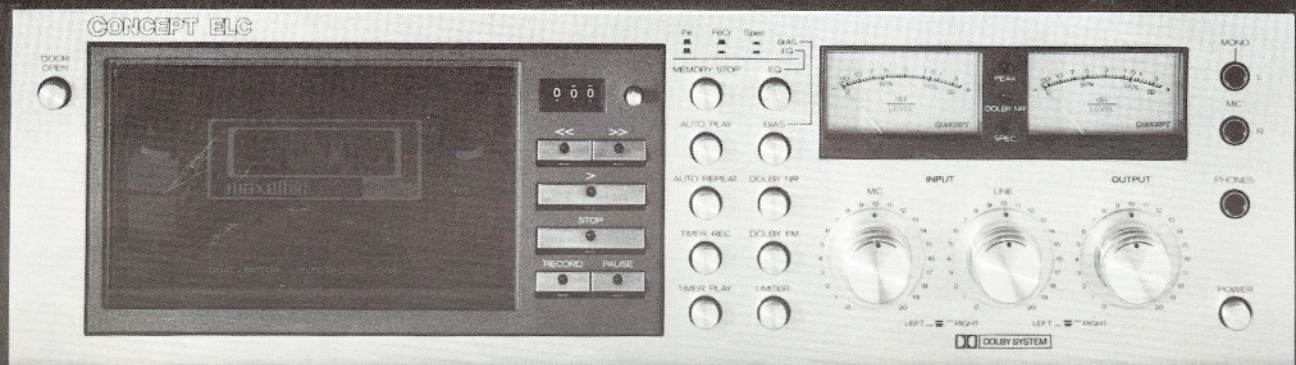


CONCEPT

ELC

Owner's Manual



Introduction

Thank you for choosing the Concept ELC Electronic Logic Control cassette deck. We think you'll most appreciate this product if you understand it in the context of its design philosophy. Take a few minutes and read this manual before you set up the deck; it will save you a lot of time, and help you get the full potential from the ELC.

Unpacking

Save the carton and the packing materials; they'll come in handy if you ever move or want to ship the unit. Also save your sales receipt; no separate warranty card is included or required for warranty repair.

Placement

The front-loading design of the Concept ELC allows great placement flexibility. However, there are a few precautions to take: Don't place the unit in direct sunlight or near a heat source, or in an excessively dusty area. Don't block the vent holes either. It's also a good idea to keep the deck away from a TV set or power amplifier, as they could induce hum. Put the deck on as sturdy and level a shelf as possible; as the cassette door opens only by gravity, the deck must be level for it to open.

Record the serial number of your Concept cassette deck in the space provided here. The number may be found on the rear panel.

Model: ELC

Serial Number: _____

Date of Purchase: _____

Connections

The basic rule in connecting a tape deck to a receiver or preamplifier is that signals *from* the receiver go *in* to the deck; signals *from* the tape go *out* of the deck.

Make sure both the receiver and the deck are *off*. Using the supplied audio cables, connect the output jacks on the CONCEPT ELC to the tape input jacks on your receiver or preamplifier (usually labelled Tape In). The black plugs go to the right channel jacks, the gray plugs to the left channel. Use the second pair of cables to connect the INPUT jacks on the ELC to the tape output jacks on your receiver or preamplifier (usually labelled Tape Out or Line Out).

There is a DIN jack on the back of the Concept ELC, and you can use a DIN record/playback cord (not supplied) to connect the deck to your receiver if the receiver also

has a DIN jack. This is characteristic of many European products. However, we do not recommend using a DIN cord for two reasons. One is that the DIN pins do not make as positive a connection as the phono plugs on the audio cables. The second is that the DIN cord itself is not as well shielded as the supplied audio cables and is much more susceptible to interference.

If you use a DIN cable, you can minimize any possibility of hum by connecting the GND post on the ELC to the GND post on your receiver or preamplifier. With the supplied audio cables, there will be no reason to connect the GND posts.

The power cord may be plugged into a wall outlet or the Unswitched AC outlet on your receiver or preamplifier.

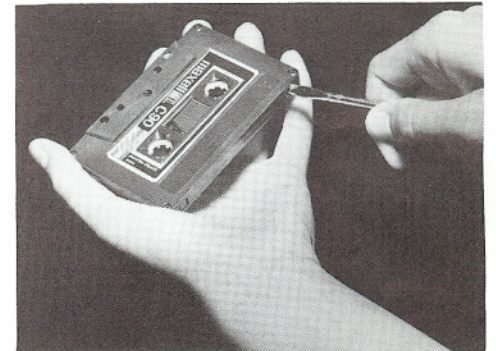
About Cassettes

Use *only* high-quality cassettes in your Concept ELC. Inferior tapes are not only incapable of the good sound you want, they also shed excess oxide and are prone to jamming.

We suggest using only C60 or C90 cassettes. C120 cassettes use very thin tape that is more prone to "pre-echo" and doesn't have sufficient oxide for really good dynamic range. They are also far more likely to jam.

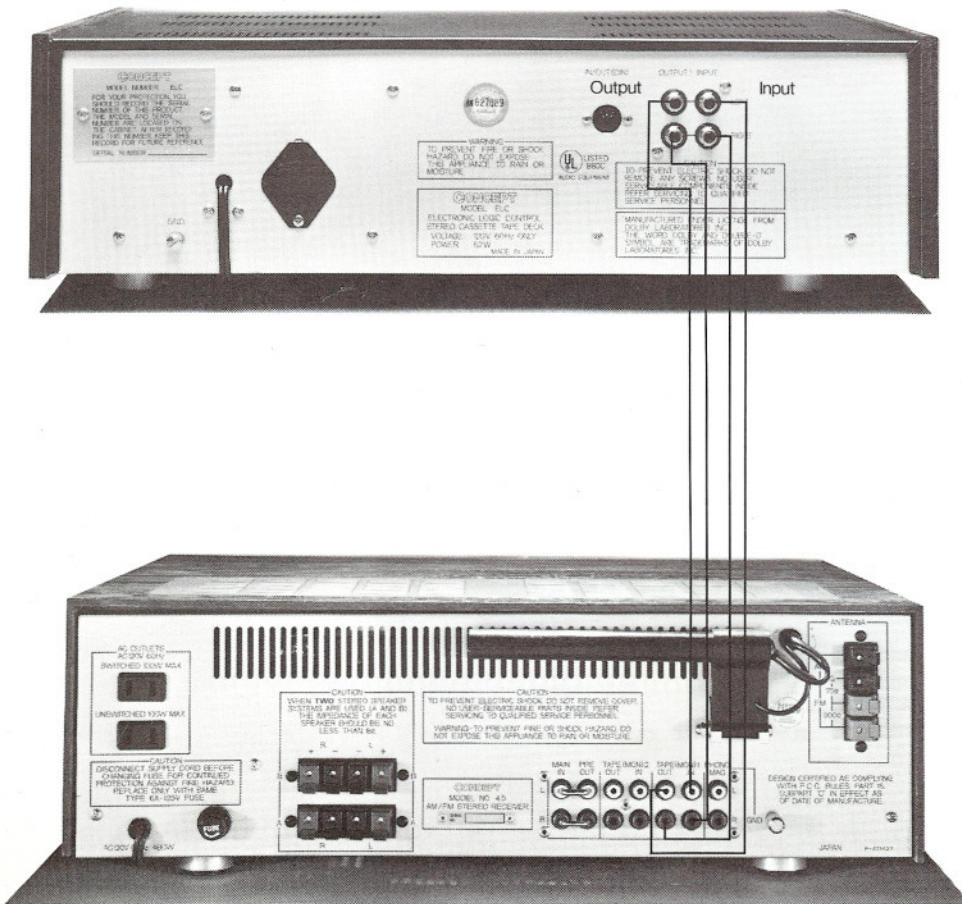
Before using a cassette be sure the tape is wound tightly on the hubs. If there is any slack, use a pencil to wind the tape tightly. Slack in the tape could cause the tape to jam.

Blank cassettes have small tabs on the rear edge. These are erasure-prevention tabs; after you've recorded the cassette, you can punch them out with a small screwdriver and the interlocks built into the Concept ELC will prevent erasure or recording over the material. If you later want to re-record on the cassette, simply cover the holes with adhesive tape.



To prevent accidental erasure of a cassette you've recorded, use a screwdriver to punch out the tabs on the rear edge.

If the cassette tape breaks, repair it only with a cassette splicing kit. Ordinary mending tape may ooze adhesive that will foul the heads and could jam the transport.



Operation

Loading The Cassette

Press the DOOR OPEN button to open the cassette door. Place the cassette straight into the compartment in between the left and right cassette guides. The open side of the cassette should be down, and as tape travel is from left to right, the full tape spool should be on the left. The tape will be held lightly by the cassette restrainer. Close the door gently.

Bias and Equalization

For the best results in both recording and playback, the BIAS and EQUALIZATION should be set to match the tape you're using.

Bias is a very high frequency current that is sent to the tape head along with the signal to be recorded. The bias "prepares" the oxide particles on the tape so that the audio signal can be accurately recorded.

Equalization is a precise adjustment of the frequency response on playback to compensate for the high frequency emphasis selected during recording.

Because different tapes have different electrical properties, the amounts of bias and equalization necessary vary from tape to tape. The NORMAL position on the ELC is for most iron-oxide (ferric oxide)

tapes. This equalization position corresponds to the 120 μ sec time constant that's standard for iron-oxide tapes. Use the FeCr position for ferrichrome tapes; these use chromium dioxide bias and normal equalization. The SPECIAL setting is for chromium dioxide tapes, and for the new super-high-output iron-oxide tapes; the equalization setting corresponds to the 70 μ sec standard. The chart on the following page gives the correct settings for most of the popular tape brands.

Many chromium dioxide cassettes of recent manufacture have recesses on the rear edge, and the Concept ELC is designed to sense these and switch automatically to the SPECIAL bias and equalization settings when a chromium dioxide cassette is inserted. This occurs regardless of the button settings. Older chromium dioxide cassettes may not have the recesses, and you will have to set the bias and equalization yourself.

A red LED between the meters illuminates when the bias and equalization are set to SPECIAL.

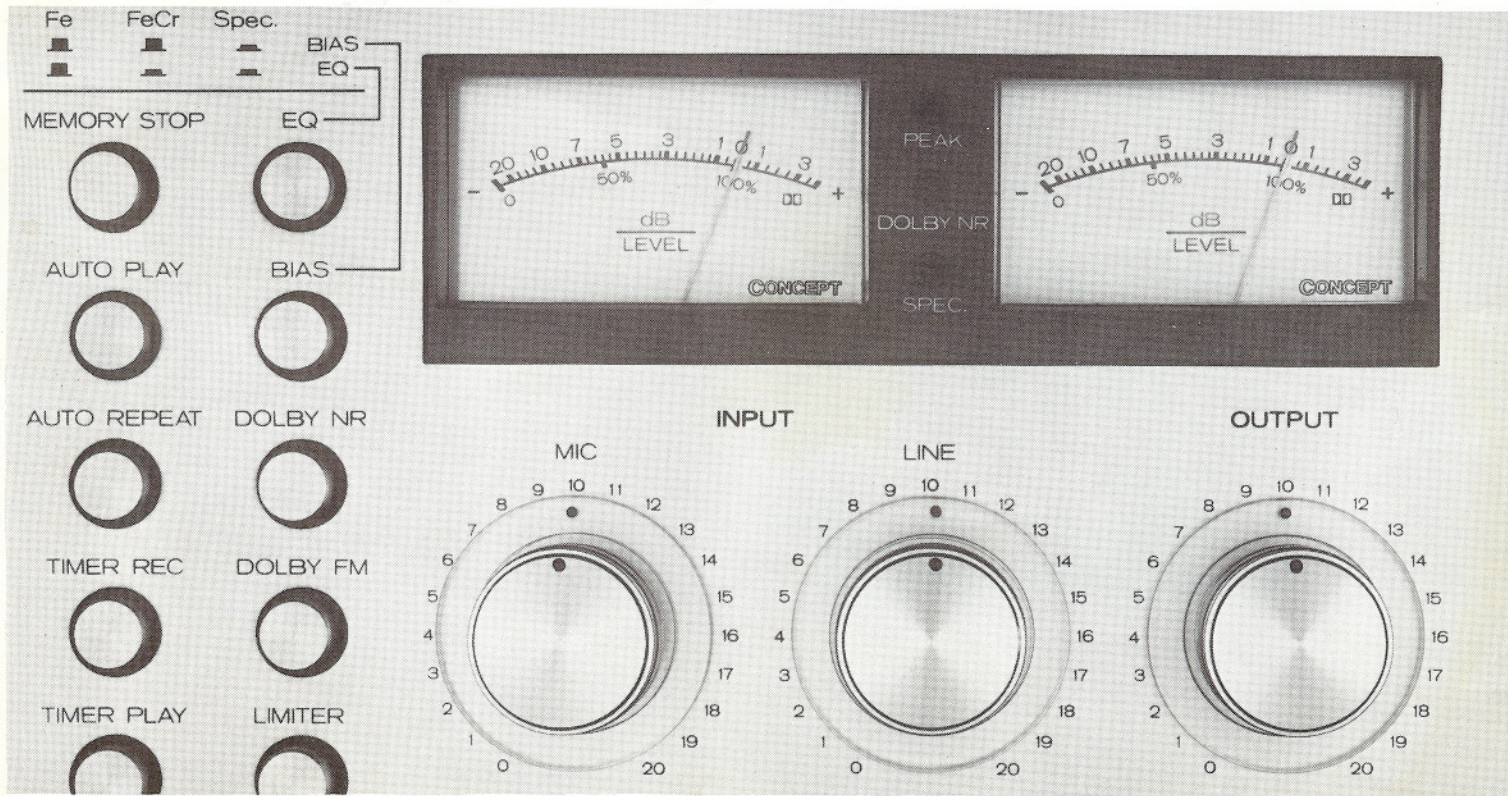
Basic Playback

To play a tape, first follow the above instructions for loading a cassette and setting the bias and equalization. If the tape was recorded using the Dolby Noise

Reduction system, you should also press the DOLBY NR button. A green LED located between the meters illuminates when the Dolby circuits are activated.

Then simply press the > (forward) button. Its green LED will illuminate, and the cassette holder will firmly lock the cassette in position while the tape is in motion. Adjust the OUTPUT level control (in conjunction with your receiver's volume control) to reach the desired listening level. In most cases, you'll want the deck's OUTPUT control set at or close to its maximum setting. The OUTPUT control is ganged so the channels may be adjusted separately if desired. The center section adjusts the left channel, the outer section the right. To adjust one channel but not the other, hold the desired section in place and turn only the other one.

To fast wind a tape forward, press the >> (fast forward) button. To rewind a tape, press the << (rewind) button. The Concept ELC uses a sophisticated computer-derived electronic logic circuit that permits you to go directly from one function to another without pressing the stop button. You can go directly from play to fast forward and back to play simply by pressing the desired button. You need only press the STOP button when you actually



want the transport to stop. All of the other transport control buttons have LED indicators to tell you which is engaged.

For momentary stops, press the PAUSE button. To return the deck to the play mode, press the > (forward) button.

Basic Recording

Again, follow the instructions for loading the cassette and setting the bias and equalization. We recommend that you always use the Dolby Noise Reduction System when you record, to help insure the best possible results. Press the DOLBY NR button in.

Setting the recording levels.

It's important to set the recording levels carefully; recording at too low a level will increase the background noise on the tape, and recording at too high a level will saturate or overload the tape, obscuring detail and clarity. If you're recording from records, FM or any source connected to your receiver, set the levels with the LINE INPUT controls. Use the MIC INPUT controls only when recording from microphones. Leave the Mic Input controls at their minimum setting when they're not being used.

Always try to adjust the levels before recording. Adjusting them during recording will be plainly audible.

First, place the deck in "record standby" by pressing the RECORD button and the PAUSE button. Then, if possible, use samples of the program source (several if it's a record) and slowly increase the INPUT LEVEL control until you get significant deflection of the meter needles and the red PEAK LED (located between the meters) begins to flash. Then slightly reduce the input level so the PEAK LED flashes only briefly on the loudest portion of the music. You are now ready to record.

Go from the "record standby" position to recording by pressing the > (forward) button. The LED on the RECORD button will remain illuminated. To momentarily stop the transport without taking the deck out of the record mode, press the PAUSE button. Press the > (forward) button again to resume recording.

Pressing the STOP button or either of the fast-wind buttons will take the deck out of the record mode, to avoid accidental erasure.

Live Recording. First, turn the LINE INPUT control to its minimum setting. Use only the MIC INPUT controls to set the recording levels for live recording.

Use any high-quality, low-impedance microphones. To record in mono (from one microphone only), use the upper microphone jack. The source will be recorded equally on both channels. Plugging the second microphone into the lower jack will permit stereo recording.

Limiter. While the levels on a record or FM broadcast are already somewhat controlled by the original recording engineer, live program sources are more likely to have unexpected peaks that could overload the tape and cause distortion. For this reason, your Concept ELC has a limiter circuit that restricts the peaks to levels that cannot cause distortion. Its fast-rise, slow-decay characteristic action will generally not be audible. The limiter is also useful for restricting the dynamic range of music you wish to use as "background music." (Without the peaks, the music will stay in the background and not intrude on your attention.)

To engage the limiter during recording, press the LIMITER button.

Mic/Line Mixing. The Concept ELC permits you to record from microphone and line inputs simultaneously, e.g. recording a live vocal along with an instrumental record. To mix mic and line inputs, adjust both sets of input level controls. It's a good idea to monitor your "mix" on headphones so that you can actually hear the balance you're creating.

Like the Output Level controls, the Line Input and Mic Input controls are ganged so that the channels may be adjusted separately. (All the level controls also have movable marking rings behind them, so you can easily repeat a level setting.)

Erase. Whenever you record, any material already on the cassette will be erased automatically. Thus there is no need for a separate erase function.

Bias and Equalization Setting for High-Quality Tapes

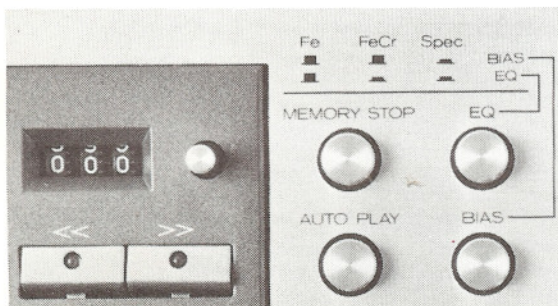
Setting:	Tape:
Fe	Maxell LN, UD, UDXL, UDXL-I TDK D, AD, Audua Scotch Master, Master I BASF Professional•I Fuji FX, FL, FX-I Ampex Grand Master
FeCr	Sony Ferrichrome Scotch Classic Scotch Master III BASF Professional•III
Special	All CrO ₂ tapes Maxell UDXL-II TDK SA Scotch Master II BASF Professional•II Fuji FX-II

Special Features and Electronic Logic Functions

The Electronic Logic Controls of your Concept ELC give the deck tremendous operational flexibility, and permit the inclusion of functions impossible on a conventional cassette deck. The following section will explain all the special features of the Concept ELC and help you realize all of its great potential.

Tape Counter

The tape counter provides a convenient way to index your tapes. Set it to zero at the start of a tape by pushing its button, then make note of the counter reading at each selection on the tape. (Counter readings will usually not correspond to those on other cassette decks.)



The tape counter can be used to index the selections on the tape. Push the button to re-set to 000.

Memory Stop

When the MEMORY STOP button is engaged, pushing the rewind button after recording or playback will rewind the tape only to the "999" reading on the tape counter. This will help you quickly locate a specific selection on the tape. To use Memory Stop, set the counter to 000 when the tape reaches the beginning of the selection you want, and then push the MEMORY STOP button. When the tape is finished (or whenever you want to go back), pressing the rewind button will return it to a point just before your selection, and the transport will automatically stop.

Auto Play

When the AUTO PLAY button is engaged, pressing the rewind button will return the tape to its beginning, and playback will begin automatically at that point.

If both MEMORY STOP and AUTO PLAY are engaged, pressing the rewind button will return the tape to the 999 counter reading, and playback will commence automatically at that point.

Auto Repeat

The Concept ELC electronic logic circuitry provides additional automatic functions with the Auto Repeat feature. When the AUTO REPEAT button is engaged, the tape rewinds automatically after stopping at its end, and begins to play again at the beginning. This feature operates when the tape is played through to its end, but not when fast-forwarded to the end. You can use the Auto Repeat feature in conjunction with the Memory Stop and Auto Play features to automatically return the tape to the 999 counter reading and begin play from that point. (It is not necessary to press the Auto Play button.)

When Auto Repeat is engaged, the repeat cycle will continue until you take the deck out of that mode. Pushing the STOP button will always cause the tape to rewind. Remember to disengage all the automatic functions if you want the deck's controls to operate normally.

Recording with a Timer

Your Concept ELC has a timer recording feature that lets you record while you're away, so you can listen to broadcasts that you would otherwise miss.

To use the timer recording feature, set up the deck exactly as you would for any other recording (see the Basic Recording section).

Be sure your levels are properly set. Plug your system into a commercially available timer, the type you use to turn on your lights while you're away. (If you plug only the ELC directly into the timer, be sure the rest of your system is left on.) Set the timer to go on at the time you want the recording to begin. Engage the TIMER REC button only when the power source to the ELC is off.

When the timer turns on the power, your Concept ELC will begin to record. When the tape reaches its end, the transport will automatically stop. The power remains on, but this will not cause damage or excessive wear.

Playback with a Timer

You can also use the timer to have the deck begin playback at any time you want. Follow the above timer instructions and the normal playback procedures (make sure the receiver's volume control is set at the proper level). Instead of Timer Rec, engage the TIMER PLAY button. Do *not* touch the Record button. When the timer turns on the power, the Concept ELC will begin playing the tape.

The Timer Play feature will not operate if the button is ever pushed while power to the ELC is on. The power source must be off prior to engaging the feature.

The Dolby Noise Reduction System

Receiving and Recording Dolby FM Broadcasts

In addition to its use in recording and playback, the precision Dolby circuits in your Concept ELC may be used to decode Dolby FM broadcasts. The circuits incorporate the correct 25 μ sec de-emphasis that is the Dolby standard.

To listen to a Dolby FM program without recording, engage the DOLBY FM button on the deck, and press the RECORD and PAUSE buttons as in "record standby." It is not necessary to insert a cassette. Be sure the tape monitor switch on your receiver or amplifier is on so that the Dolby circuit of the ELC is in the signal path. The LINE INPUT controls on the ELC govern the volume in this case.

To record a Dolby FM broadcast, it is first necessary to set the line level so that the deck's Dolby circuit level corresponds to the broadcast Dolby level. This should be done when the radio station sends out a calibration tone for Dolby level adjustment at the beginning of a Dolby FM program. Push the DOLBY FM button and set the LINE INPUT control so that the dB meter needles read exactly at +3 dB when receiving the tone. This must be done with a tape loaded and the deck in the "record standby mode". Once the level has been set, you can begin recording.

To play back a Dolby FM tape, turn off the DOLBY FM button; engage the DOLBY NR button as you would for any Dolby recording.

Note: Once you've set the recording level on a Dolby FM

broadcast, do not touch the input levels controls during the recording. The sound quality will be impaired due to the resultant Dolby mismatch. If you want to change your listening volume, use only the volume control on your receiver or amplifier.

About the Dolby* System

The refined Concept Dolby system overcomes inherent problems with cassette sound quality, such as narrow dynamic range and a high level of tape hiss (relative to open reel tape decks). As a general rule, the faster the tape speed and the wider the tape, the better the sound. Cassettes, with their very slow (1 $\frac{7}{8}$ ips) tape speed and narrow track width, need electronic help to reach the fidelity levels of high speed open reel tape decks. The Dolby Noise Reduction System provides that help, and the advanced Dolby circuits of your Concept ELC contribute to a performance level more typical of the best open reel equipment.

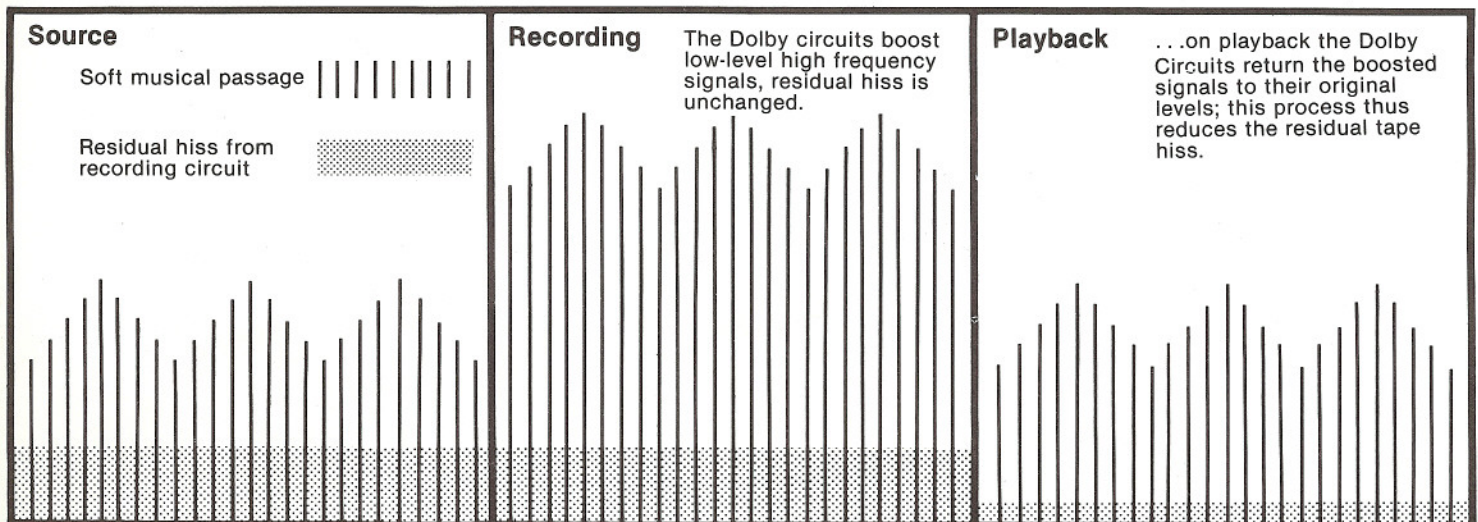
The Concept ELC Dolby system works as follows. During the recording process, all *low level* high-frequency signals are boosted automatically by the Dolby circuit, and recorded on the tape at a much higher level (up to 10 dB) than they normally would be. This greatly increases the difference between the signal level of the program and the "hissy" high-frequency background noise level. On playback, the Dolby circuit *reduces* the boosted high-frequency signals to their original

level. At the same time, the "unboosted" background noise is also reduced by the same margin, so that the recording retains the increased signal-to-noise ratio. Thus the noise level remains far below the music level for the whole recording, and tape hiss is virtually inaudible. Dolby recordings sound much cleaner than non-Dolby recordings, and we therefore recommend use of the Dolby system whenever you record.

Because the Dolby system boosts high frequencies, it is possible to "saturate" the tape, i.e. exceed its ability to hold all the signal. The best results will be obtained with premium quality cassettes that can accept higher levels at the high frequencies. It is also important not to set the record levels too high; the peak LED should only flash occasionally.

The Dolby system is primarily designed to reduce the "hiss" inherent in the recording process. Recording with the Dolby system will not reduce the background noise already present in the program source.

You can use the Dolby circuits to play back non-Dolby tapes, but the high-frequency content will be diminished. However, some tapes may be so noisy that they will sound better even without some of their high frequency content. It is perfectly satisfactory to record tapes with the Dolby system for playback on non-Dolby car tape players. The boosted high frequencies will compensate for the limitations of auto speakers and road noise.

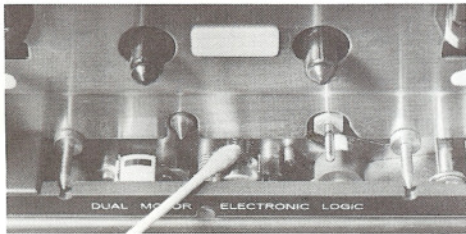


*"Dolby" and the double-D symbol are trademarks of and used under license from Dolby Laboratories Inc.

Maintenance

Periodic but simple maintenance will keep your Concept ELC performing at its best.

Cleaning the tape path. As the tape plays, tiny bits of the oxide coating are scraped off by the heads and tape guides. These oxide particles build up over a period of time; the accumulations can prevent the tape from maintaining full contact with the tape heads and impair the high frequency response. Oxide buildup can also lead to speed variations. This is easily prevented by cleaning the heads and tape path at least every 20 hours of playing time. Use a Q-tip or other cotton swab moistened with head-cleaning solution (available from your Concept dealer). Gently clean the heads, capstan, tape guides and pinch roller.



Use a cotton swab (such as a Q-Tip) moistened with head cleaning fluid to clean the tape heads.

Magnetism will also build up in the tape heads, and they should occasionally be demagnetized. The ease of access to the heads on the Concept ELC permits use of any standard demagnetizer. Your Concept dealer can recommend a suitable model.

When using the demagnetizer, make sure the ELC is turned off and recorded tapes are moved at least 3 feet away. Be sure the demagnetizer is also well away from the deck when you plug it in or turn it on. (The turn-on surge can magnetize everything that's too close.) Move the demagnetizer as close to the heads as you can without scraping them, and move it around the head gap in a circular motion. Draw it away slowly, and do not turn it off until it is at least 3 feet away from the heads. Do not move the demagnetizer near the dB meters on the ELC or they may be permanently damaged.

Cabinet Care

The aluminum face plate and the rosewood-pattern vinyl side panels may be cleaned by wiping them with a soft, slightly damp cloth. You can use a small amount of a mild detergent, but use no solvents of any kind.

A soft-bristle brush will facilitate removing oxide particles from the cassette compartment.

In Case of Difficulty

If there appears to be a malfunction of the unit, turn it off and *check all connections*. Frequently the cause of the trouble is a loose connection rather than any malfunction of the deck. The following section lists the most common problems and their most likely causes.

CAUTION: When the ELC is in the record mode, do not turn the receiver's source selector to the deck's position, as if it would record itself, e.g. if the ELC is connected to AUX, do not turn the selector to AUX. Doing so will cause a loud, howling feedback and could conceivably damage your stereo system.

TAPE DOES NOT MOVE.

Check to make sure the AC cord is plugged in and the power switch is on. See if the tape has finished.

FUZZY, INDISTINCT SOUND.

Excess oxide or dust on the heads can cause this. So can poor quality cassettes. Clean the heads, and use only premium-quality tape. (See the maintenance section of this manual.)

DISTORTION IN PLAYBACK.

Faulty tape can cause distortion; if this is the cause, replace the cassette. Never use cheap cassettes. The distortion could also be in the previously recorded material, rather than the tape itself.

DISTORTION IN RECORDING.

The most common cause is a record level set too high. If the peak indicator is flashing steadily, turn down the input.

EXCESSIVE TAPE HISS. This has several possible causes. The record head could be magnetized; use a demagnetizer and follow the instructions in the maintenance section. Check all your connections, make sure they're tight. Prerecorded tapes often use tape of only average quality, and will contain more hiss than recordings made carefully on the Concept ELC.

For the Technically Curious

NO SOUND IN PLAYBACK. Make sure all your connections are correct. Also be sure the tape actually has something recorded on it.

WOW AND FLUTTER (wavering sound). Oxide buildup on the capstan and pinch roller can cause speed irregularities. Make sure the tape path is clean (see the maintenance section).

This section is a brief description of the many unique engineering features of the Concept ELC. It may help you to understand how the ELC measures up to the Concept reputation, and why it can indeed complement the best component systems.

Transport

The ELC transport uses two motors to achieve extremely steady speed, efficient fast wind, and mechanical simplicity. One motor, a DC servo type, is used only for the capstan, and the other for the hubs. This system, in addition to being more precise than a one-motor transport, has the advantage of greater mechanical simplicity because it eliminates much of the complicated belt, clutch and pulley mechanisms of other decks. You can expect not only greater long-term adherence to the original specifications, but also vastly increased reliability from the Concept ELC.

Controls

The Concept ELC utilizes unique Electronic Logic circuits for the transport controls. All functions are engaged with a soft touch, and utilize rugged industrial-grade solenoids. The electronic logic permits direct switching from any transport mode to any other without pressing the Stop button. The logic circuits make sure the tape comes to a full stop instantly, before changing speed or direction. The electronic logic controls are fast, accurate and protect your tapes.

The transport controls also have light-emitting diodes to tell you instantly which are engaged.

Heads and Circuitry

Exceptionally hard, special alloy heads are used, and great care has been taken in their manufacture to ensure that the head gaps adhere to strict tolerances. This is very important for distortion-free recording and playback. The hard alloy used also displays outstanding wear characteristics, so your Concept ELC will retain its superb specifications for a long time.

The record/play circuitry of the Concept ELC perfectly complements its sophisticated tape drive logic circuits and mechanical capabilities to approach the ultimate in sound reproduction.

The recording preamplifiers are specially designed for high gain with low noise. This is especially important in the microphone preamps, as any noise introduced here will be plainly audible. The ELC has been designed to permit the dynamic range needed for top-quality live recording with more than ample headroom and vanishingly low noise.

Because even the Concept ELC cannot overcome some of the dynamic range limitations of the cassette medium, the decision was made to add a switchable limiter to the recording circuitry. The ELC limiter is an advanced design with an extremely fast rise time and slow decay, so that its action will seldom be audible.

Conclusion

Years of research, lab testing, field testing and re-evaluating have evolved into your Concept ELC. Needless to say, we think it will be one of the finest-performing, most convenient and best-looking cassette decks available for quite some time. No doubt there will be attempts at copies, but you own an original. We'd be grateful to know that this product creates the satisfaction for which it was intended. We urge you to write with your comments. We've also enclosed a questionnaire and would appreciate its completion and return.

Specifications

Electronic

Frequency Response:
30-16 kHz \pm 3db CrO₂,
FeCr, Special tape;
30-14.5 kHz \pm 3db Fe,
Normal tape
50-12 kHz \pm 1db at
typical level
Signal-to-Noise Ratio:
52db
62db with Dolby
Total Harmonic Distortion:
Less than 1% at +3db,
typically less than 0.3%
Bias and Erase Frequency:
85kHz
EQ Time Constants:
Normal Fe tape,
3180 μ Sec + 120 μ Sec
Special, FeCr,
CrO₂, 3180 μ Sec + 70 μ Sec
Input Sensitivity:
Line, 60 mV
Mic, .27 mV
Input Impedance:
Line, 47 K Ω
Mic, 600 Ω
Output Level:
Line, 1.0 v at +3db
Headphone, 100 mV
Output Impedance:
Line, 47 K Ω
Headphone, 8 Ω

Mechanical

Wow and Flutter:
0.04% WRMS
Speed Accuracy:
Within 0.2%
Fast Forward, Rewind Time:
75 seconds C60
80 seconds C90
Drive System:
Two Motor; DC Electronic
Servo for Capstan,
DC Hi-Torque for hubs
Control System:
Electronic Computer Logic
with Solenoid Assist
Tape Heads:
Erase, Ferrite
Record/Play, Sendust Alloy
Linear Phase

Other

Recording Indicators:
Two Level Meters, db
Calibrated; LED Calibrated
to +4 db
Recording Limiter:
Calibrated to +3db
Solid State Devices:
69 Transistors
14 ICS
72 Diodes
8 LEDs
Dimensions:
Width, 19 $\frac{1}{8}$ " (486 cm)
Height, 5 $\frac{1}{2}$ " (149 cm)
Depth, 11 $\frac{3}{8}$ " (289 cm)
Weight:
30 lbs. (13.64 kg)

Limited Warranty

Your Concept cassette deck is covered by a limited warranty against defects in materials and workmanship for a period of 3 years from the date of purchase. Concept warranty repair will be performed only when your purchase receipt is shown as proof of ownership. Defective parts will be repaired or replaced without charge if this Concept cassette deck is returned to your dealer's store, as shown on your purchase receipt, or to any branch of that store where, in all cases, authorized service will be available. Check the yellow pages or white pages of your telephone directory for the location nearest you. If additional assistance is required, please write to Concept at the address provided below describing the malfunction. Concept will send directions in writing.

Charges for unauthorized service and transportation costs are not reimbursable under this warranty. Any damage or defect resulting from unauthorized parts or services is not covered by this warranty. Any services performed by other than a dealer authorized to perform such services are not reimbursable under this warranty.

This warranty becomes void if the serial number is defaced or removed, or the product has been damaged by alteration, misuse, accident or neglect. *THE WARRANTOR ASSUMES NO LIABILITY FOR PROPERTY DAMAGE OR ANY OTHER INCIDENTAL OR CONSEQUENTIAL DAMAGE WHATSOEVER WHICH MAY RESULT FROM THE FAILURE OF THIS PRODUCT.* Any and all warranties of *MERCHANTABILITY* and of *FITNESS* implied by law are limited to the duration of this expressed limited warranty.

Some states do not allow limitations on how long an implied warranty lasts, so the above limitations may not apply to you. Some states do not allow the exclusion or limitation of incidental or consequential damages, so the above limitation or exclusion may not apply to you.

This warranty gives you specific legal rights and you may also have other rights which vary from state to state.

Service Manager
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Itasca, Illinois 60143

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