

PROJECT/one[®]

SOLID STATE STEREO RECEIVER - MARK II C



INTRODUCTION

This Owner's Handbook has been provided to enable you to obtain the greatest possible enjoyment from your new **PROJECT/one MARK IIC** Integrated Stereo Receiver. We have developed this brief overview to introduce you to the world of stereo sound and to highlight the many features of the **MARK IIC** that enable it to meet your needs as your listening requirements grow. The remainder of the manual describes how to install and operate your receiver to obtain maximum performance.

Your **PROJECT/one MARK IIC** is identified by a serial number on the back panel of the unit. Take the time now to copy the serial number in the space below. Be sure to keep this owner's handbook and your sales slip.

Model Number **MARK IIC**

Serial Number _____

WHAT IS STEREO?

A greater sense of realism in sound reproduction can be achieved by adding a sense of direction. This gives greater clarity to the music by enabling you to more accurately distinguish individual instruments and voices.

Here's a simplified example of how stereo works. Two microphones are used in recording an orchestra. One is placed on the left side of the orchestra and the second is placed on the right side. Your **MARK IIC** plays the left side of the orchestra through the left speaker and the right side through the right speaker. The two speakers are usually arranged so that the sound seems to be spread out before you.

The stereo effect can be controlled by the studio engineer to produce effects ranging from two completely independent channels, such as a dialogue with each voice coming from its own speaker, to a widely spreading panorama of sound, such as from a symphony orchestra. Proper placement of the speakers and proper adjustment of the controls will help you obtain the best results.

WHAT IS AN INTEGRATED STEREO RECEIVER?

Modern stereo recordings and stereo broadcasts are a highly refined blend of artistic creativity and technical development. Specialized circuitry is required to achieve maximum performance from these various program sources. Your **MARK IIC** has been expressly engineered to bring you maximum musical enjoyment with a minimum of complication.

We have combined into a single cabinet the following components: an AM/FM tuner, a phono preamplifier, an equalization and control system, a main amplifier, and a power supply. Since these are the components most frequently required in a home music system, combining them into a single unit eliminates the inconvenience of a multitude of interconnecting wires. Yet careful attention has been paid to engineering details that enable you to expand your system as your needs grow.

INSTALLATION

BEFORE YOU START

Plan on placing your MARK IIC where it won't be in direct sunlight. Be sure that the vents on the top of the enclosure are not blocked. It is all right to place another unit, such as a turntable or tape deck, on top as long as there is at least a half inch of air space between the cabinets.

Plan how you will run your speaker wires and choose a location convenient to an ac outlet.

CONNECTING THE SPEAKERS

Your PROJECT/one MARK IIC can be used with either one or two pairs of speakers. There are two important points that must be observed. First, each stereo pair of speakers must be connected in the proper "phase". Second, be sure to use speakers of the proper impedance.

Speaker Phasing

The speaker cones move back and forth in order to reproduce the sound. When reproducing a monophonic signal they must simultaneously move in the same direction. This assures that they are aiding each other instead of canceling.

Note that the speaker terminals on the back of the receiver are colored red and black (see Figure 1). The terminals on the back of the speaker are also identified: usually red and black but sometimes + and -. Make sure that the red (or +) terminals of both speakers are connected to their respective red terminals on the receiver.

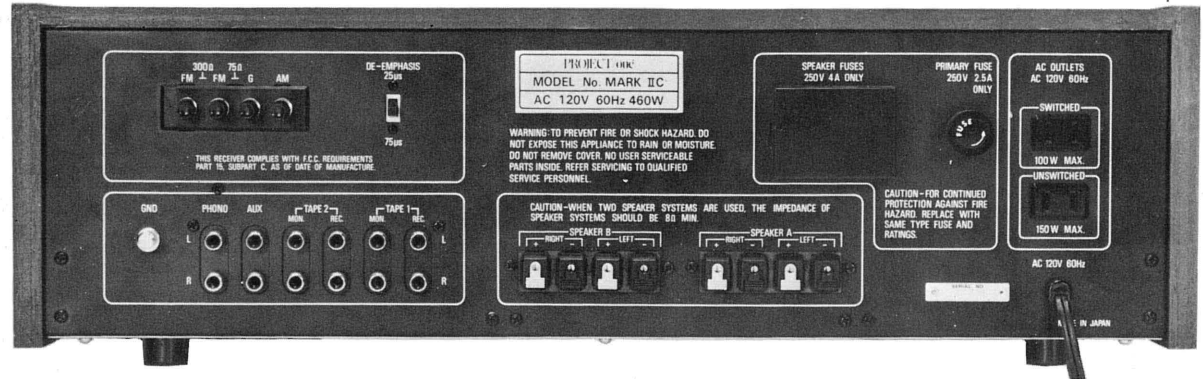


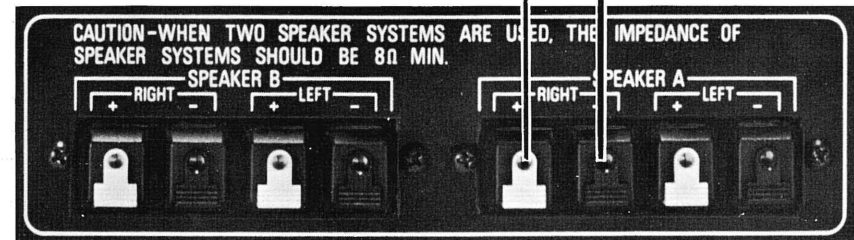
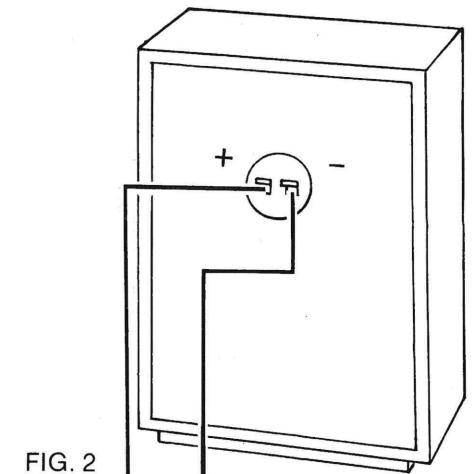
FIG. 1

Speaker Impedance

If you plan on using only one pair of speakers, each speaker should have an impedance between 4 and 16 ohms. If you plan on using two pairs of speakers, then each speaker should have an impedance between 8 and 16 ohms.

Connecting Speakers to the Receiver

Terminals are provided for connecting up to two pairs of speakers, designated A and B. A pair of terminals (red and black) is provided for each left speaker and a pair of terminals for each right speaker.



Conventional parallel-wire plastic-covered lamp cord may be used for the speaker leads. For lengths under 50 feet, 18-gauge wire is satisfactory. Longer runs should use 16-gauge wire. Light-weight 22-gauge wire commonly sold as "speaker wire" prevents full amplifier power from reaching the speakers, and should not be used except for very short lengths.

The speaker leads are actually made up of two wires. One is usually silver-colored, or it may have a rib molded in the insulation or a colored thread alongside it. This identified wire makes it convenient to connect the speakers to the receiver in the proper phase relationship.

To connect a speaker lead, just follow these steps (see Figure 2):

1. Strip off about ¼" of insulation from each wire. Twist the strands of the bare wire to eliminate frayed ends.

2. Push the black terminal button all the way in. Insert the bare silver-colored wire all the way through the hole in the terminal. Be sure it doesn't touch other wires. Release the terminal button to lock the wires in place.
3. Repeat step 2 with the red terminal button and the other wire.
4. Strip and connect the other end of the wires to the speaker terminals. Make sure that the silver-colored wire is connected to the black (or -) terminal.

Speaker Placement

Two factors should be considered in determining speaker placement. One involves establishing the proper stereo perspective and the other relates to speaker performance.

Stereo Perspective—Normally the speakers should be placed about 8 to 15 feet apart and

angled slightly toward the main listening area (see Figure 3). Placing the speakers too close together will minimize the spaciousness of the sound, approaching monophonic reproduction. Placing the speakers too far apart will result in an effect called "hole in the middle". The sound will seem to be coming only from the speakers instead of being spread evenly in between. Experiment with speaker placement to determine the optimum location for your room.

Speaker Performance—The location of a speaker can greatly affect its performance, both at low frequencies (bass) and high frequencies (treble). Many speakers have quite a directional effect in the mid-to-high-frequency regions. Sometimes angling the speakers to face the side walls to bounce the sound can give a more even dispersion of the high frequencies, resulting in a more even stereo effect throughout the listening area. If placing the speakers in the corner of the room results in an excessively bassy sound, try moving them away from the corner slightly or raising them up off the floor. Again, experiment to determine the optimum location.

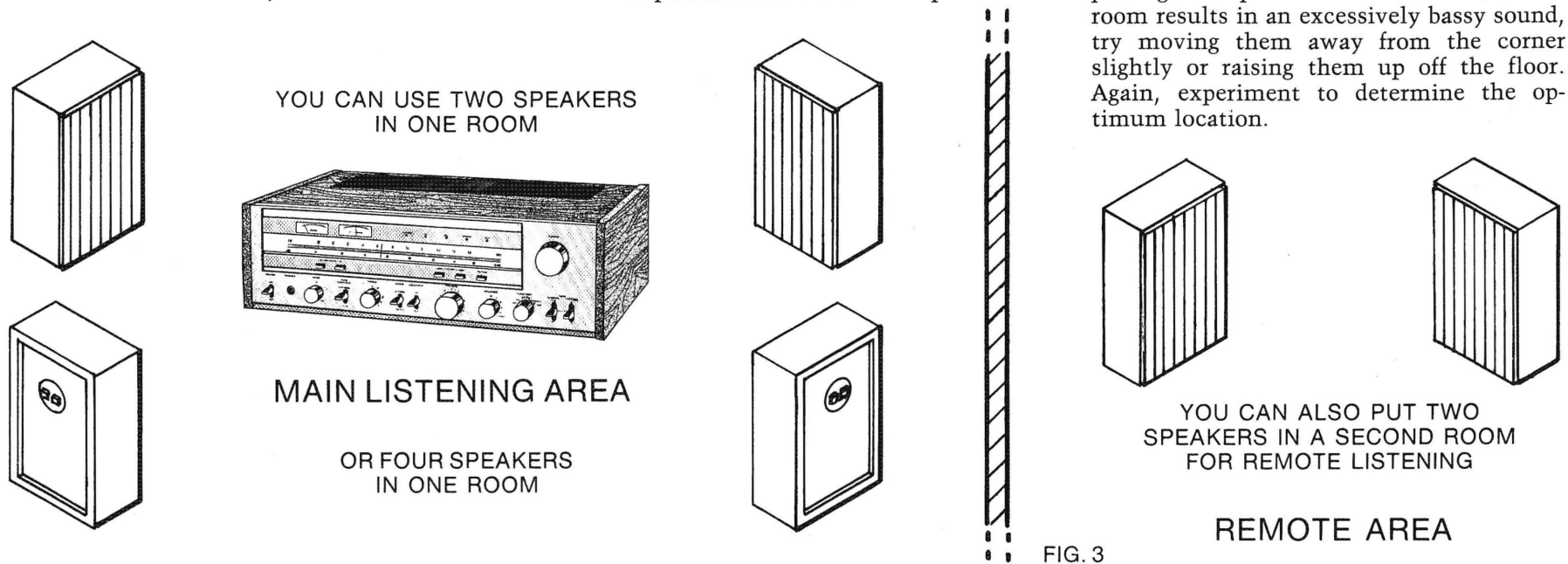


FIG. 3

CONNECTING THE ANTENNAS

This section describes antenna connections for FM and AM reception. An indoor dipole (T-shaped) FM antenna is provided which may be satisfactory where reception is good, but an outside antenna will always give superior performance and will be required when reception is poor. A built-in antenna is provided for most AM reception conditions.

FM Antenna

Indoor FM Antenna—A dipole antenna is provided with the MARK IIC receiver. If you live near the FM broadcasting stations, without intervening hills or buildings, this antenna will usually prove sufficient. Weak signals (from a distant station) or multipath interference (signals reflected from buildings or hills) will require the use of an outside antenna. Connect the antenna to the terminals marked FM 300 Ω (see Figure 4). Either antenna wire may be connected to either terminal. For best reception, extend this antenna fully and place it as high as

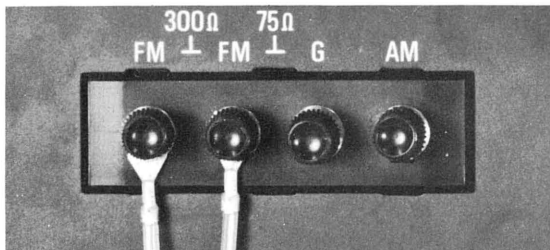


FIG. 4

possible. Be sure that the top of the "T" is approximately horizontal. All dipole antennas are directional, being least sensitive off the ends. Reception will be improved by facing either side toward the broadcasting station.

Outdoor FM Antenna—If you are not getting clear reception with the indoor antenna, you may need an outdoor antenna. Ask your dealer about the antenna that is best suited for your location.

The 300 Ω Antenna Terminals—Most outdoor FM antennas are 300 ohms and will give excellent reception with your MARK IIC. Regular "television twin lead" is 300 ohms and will provide the proper match between the antenna and the terminals marked FM 300 Ω on the back of the receiver. Either antenna wire may be connected to either terminal. Figure 4 shows where to connect a 300-ohm antenna.

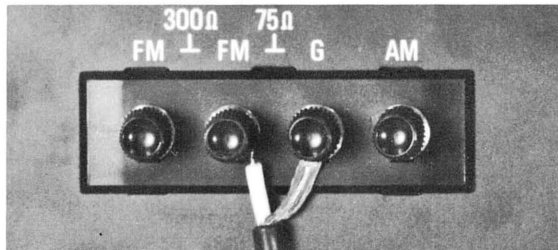


FIG. 5

The 75 Ω Antenna Terminals—In large apartment buildings, the building's master antenna system can sometimes be used for FM reception. You'll need special antenna cable—75-ohm coaxial cable—to connect this antenna to your receiver. The 75-ohm coaxial cable should also be used with a home FM antenna in areas where electrical interference from automobile traffic is heavy. Also use it where a very long (more than 50-foot) cable will be required between the antenna and the receiver. Figure 5 shows where to connect a 75-ohm cable. Note that the braided shield goes to the terminal marked G and the center conductor goes to the adjacent terminal marked FM.

AM Antenna

Built-In Antenna—Your receiver has a built-in ferrite bar antenna for AM reception. This built-in antenna is slightly directional. This means that reception of a weak AM station may be improved by rotating the receiver slightly.

Outdoor AM Antenna—In most cases the built-in AM antenna will provide good reception. If reception is poor, you may need an external antenna. It can be connected to the terminal marked AM. The antenna wire should be extended out a window or onto the roof. Be sure to keep it away from power lines and don't let it touch anything metal.

Ground—For best results, you can ground the receiver with a piece of wire connected between the terminal marked G and a cold water pipe.

CONNECTING OTHER SOUND EQUIPMENT

The six pairs of jacks shown in Figure 6 are used in connecting a record player (turntable or record changer), tape player or other auxiliary source, and one or two tape recorders. Note that there is a left (L) and a right (R) jack for each input or output. There will be corresponding connections on your other equipment. Be sure to connect left to left and right to right when setting up your receiver.

Phono Jacks

These jacks are designed to properly match standard magnetic pickup cartridges. (If your record player has a ceramic cartridge, it must be connected to the AUX input.)

Auxiliary Jacks

The AUX jacks are most often used with tape players, but may also be used with a record player equipped with a ceramic cartridge or with any other "high level" signal (0.15 volt or more).

Tape 1 and Tape 2 Jacks

Monitor Jacks—The TAPE 1 MON and TAPE 2 MON jacks are input jacks. When the TAPE MONITOR switch on the front panel is set to 1 or 2, you will be able to play a tape recorder plugged into the associated MON jacks. Those jacks may also be used to receive the output signal from a Dolby Noise Reduction adapter, graphic equalizer, or other accessory.

Record Jacks—The TAPE 1 REC and TAPE 2 REC jacks are output jacks. They provide a recording signal to your tape recorder. The MARK IIC VOLUME, BALANCE, TONE, and FILTER controls do not have any effect upon these outputs. The signal appearing at these jacks is determined by the settings of the FUNCTION, TAPE DUBBING, and TAPE MONITOR switches on the front panel. Use of these switches is described under "Using Your Receiver". These jacks may also be used to provide the input signal to a Dolby* Noise Reduction adapter, graphic equalizer, or other accessory.

*Dolby is a registered trademark of Dolby Laboratories, Inc.

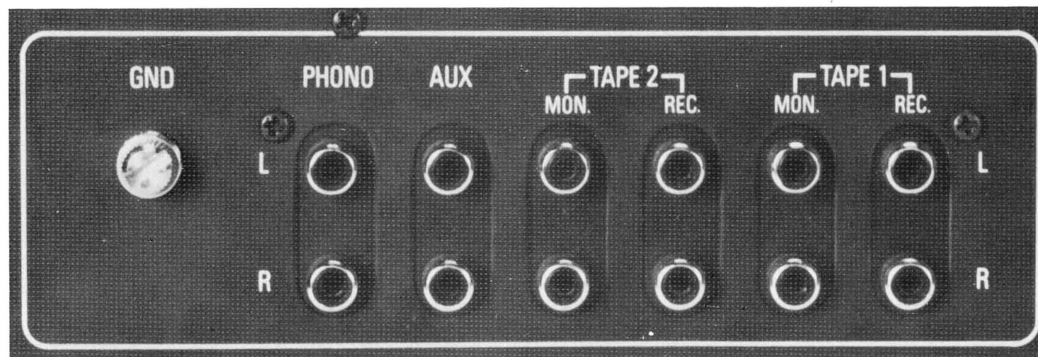


FIG. 6

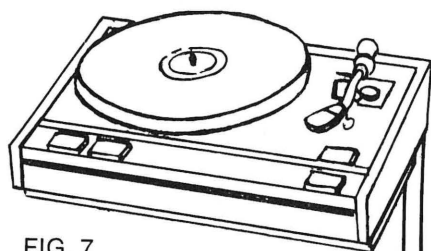


FIG. 7

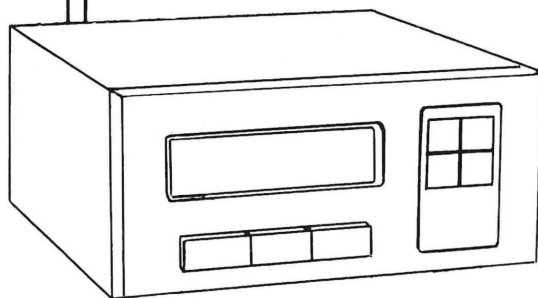
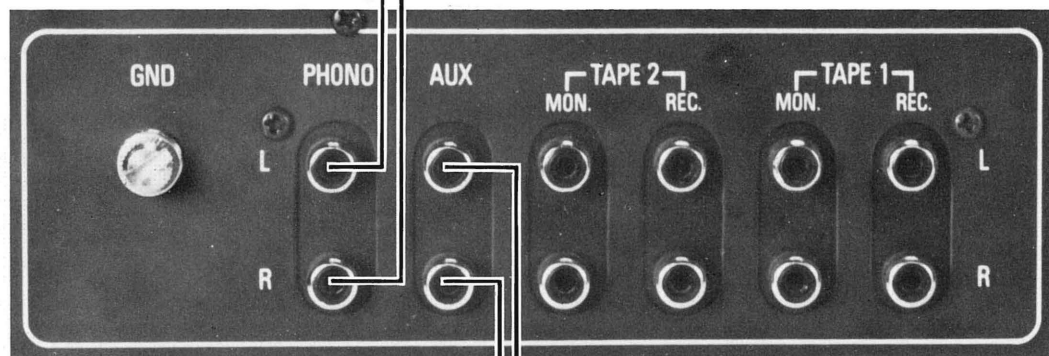


FIG. 8

How to Connect a Turntable or Record Changer

Follow these steps to connect your record player to the MARK IIC (Figure 7):

1. Connect the left phono lead to the jack on the receiver marked PHONO, L.
2. Connect the right phono lead (usually identified by a red plug) to the jack on the receiver marked PHONO, R.
3. Check the owner's manual for your record player to see if it is equipped with a ground wire. If it is, connect it to the terminal marked GND on the receiver.

How to Connect a Tape Player

Follow these steps to connect your tape player to the MARK IIC (Figure 8). The player will usually have two jacks labeled "Line Out":

1. Connect the left "Line Out" of the tape player to the jack on the receiver marked AUX, L.
2. Connect the right "Line Out" of the tape player to the jack on the receiver marked AUX, R.

How to Connect a Tape Recorder

Follow these steps to connect your tape recorder to the MARK IIC (Figure 9). Your recorder will have two pairs of jacks. One pair may be labeled "Line Out", the other pair may be labeled "Line In" or "Aux In". Use either the TAPE 1 or TAPE 2 set of jacks on the MARK IIC:

1. Connect the left "Line Out" of the tape recorder to the jack on the receiver marked MON, L.
2. Connect the right "Line Out" of the tape recorder to the jack on the receiver marked MON, R.
3. Connect the left "Line In" of the tape recorder to the jack on the receiver marked REC, L.

4. Connect the right "Line In" of the tape recorder to the jack on the receiver marked REC, R.

How to Connect Signal-Processing Adapters

Follow these steps to connect a signal processor (such as a noise reducer, graphic equalizer, dynamic expander, etc.) to the MARK IIC (Figure 9). The processor will be connected to one of the sets of MON and REC jacks. Your tape recorder can then be connected to the other set of jacks. (Most adapters provide an additional set of jacks to replace those used on the receiver by the adapter. These can be used for a second tape recorder if required. Follow the instructions supplied with the processor.)

1. Connect the left "Line Out" of the processor to the jack on the receiver marked MON, L.
2. Connect the right "Line Out" of the processor to the jack on the receiver marked MON, R.
3. Connect the left "Line In" of the processor to the jack on the receiver marked REC, L.
4. Connect the right "Line In" of the processor to the jack on the receiver marked REC, R.

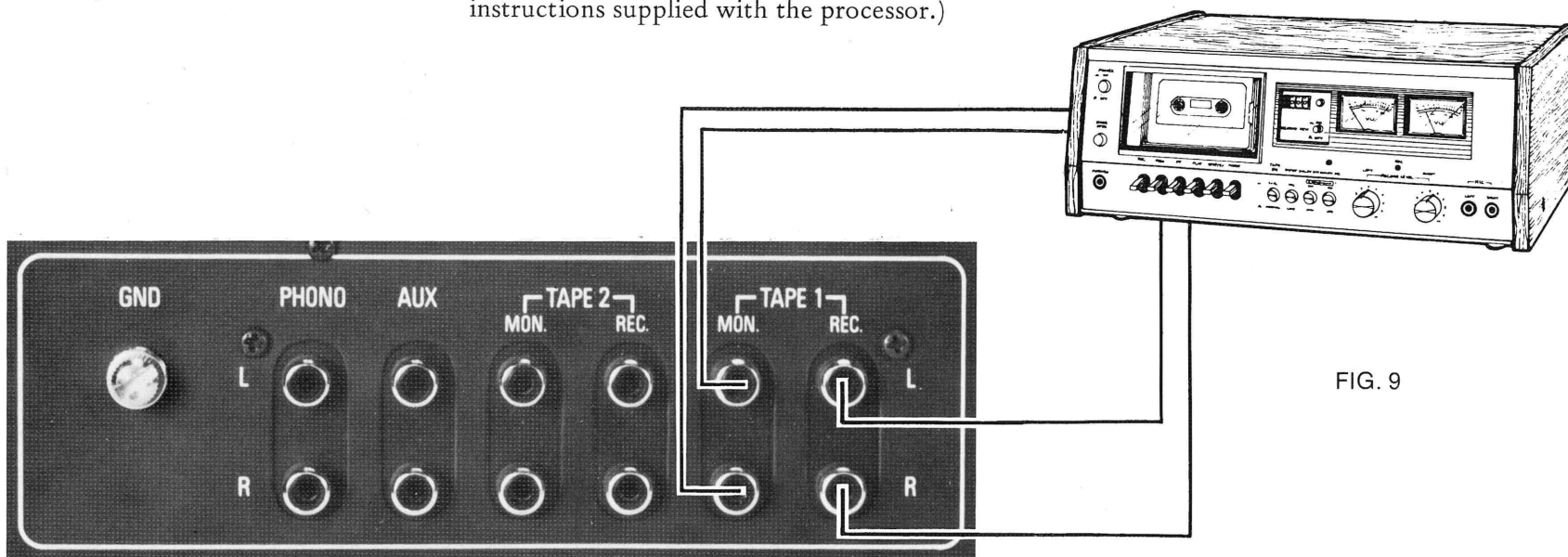


FIG. 9

CONNECTING THE POWER

Convenience Outlet

There are two ac outlets provided on the back panel of the MARK IIC to supply power to accessory equipment, such as a record player or a tape recorder. One outlet is UNSWITCHED; that is, power is on at all times whether the MARK IIC is tuned on or not. The other outlet is SWITCHED, and is on only when the MARK IIC is turned on. Record changers and automatic turntables should always be plugged into an unswitched outlet to prevent power from being removed in the middle of an operating cycle. CAUTION: Do not connect a load greater than 150 watts to the UNSWITCHED outlet or 100 watts to the SWITCHED outlet.

Power Cord

Your MARK IIC is designed to operate from a power source of 120 volts, 60 hertz. Maximum power required is 460 watts, plus any accessory equipment plugged into the SWITCHED and UNSWITCHED outlets.



FIG. 10

USING YOUR RECEIVER

Your PROJECT/one MARK IIC Receiver has been designed to grow with your listening needs. Similarly, the following instructions begin with the essential information for basic operation but continue in depth as you take advantage of the MARK IIC's many features.

Read this page before first turning on the power. Read the following pages when you wish to know more about the "hows" and "whys".

BASIC OPERATION

This section will tell you all you need to know about the basic operation of your receiver. First make sure the speakers, antenna, and power are connected as described under "Installation".

Normal settings for all the controls are shown in Figure 11. The buttons below the radio dial should normally be in the "out" position, except for the selected speaker system. (The DE-EMPHASIS switch on the back panel should be in the 75 μ s position.)

Power

It is always a good idea to check that the VOLUME control is not at an abnormally high setting before turning on the power. Move the POWER switch up to turn on the receiver.

Source Selection

Two different controls are provided to select the desired program source. They are marked FUNCTION and TAPE MONITOR, and are in the lower right-hand corner of the panel.

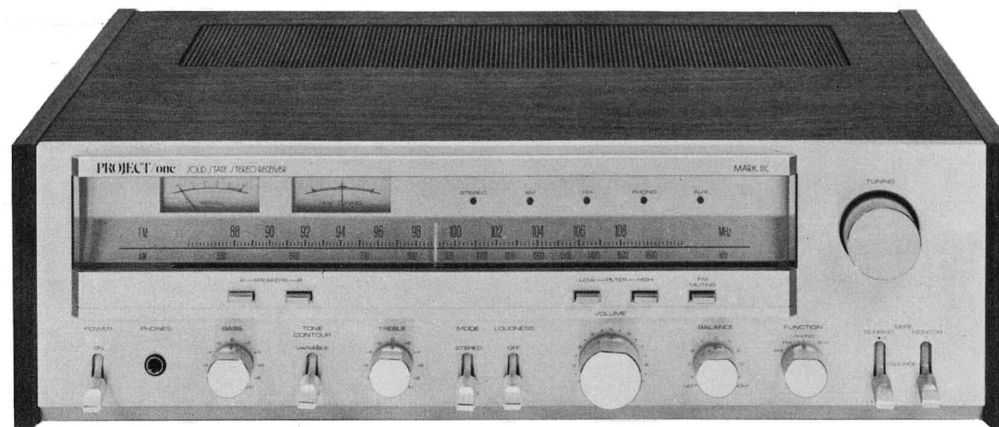


FIG. 11

To Play a Tape—Move the TAPE MONITOR switch to position 1 or 2, as appropriate.

To Play a Record, the Radio or an Auxiliary Source—Rotate the FUNCTION switch to AM, FM, PHONO, or AUX as desired. NOTE: The TAPE MONITOR switch must be in the SOURCE (center) position.

Speaker Selection

Two different stereo pairs of speakers may be connected to the MARK IIC. You may select either one or both pairs by depressing the appropriate SPEAKER A or SPEAKER B button.

Radio Tuning

For AM, select your station with the TUNING knob, then tune carefully to the point that makes the SIGNAL meter swing farthest to the right.

For FM, follow the same procedure. For a final precision adjustment, tune so that the FM TUNING meter is centered.

Tone and Volume Adjustment

Adjust the BASS, TREBLE, BALANCE, and VOLUME controls to suit your own listening preferences.

CONTROL FUNCTIONS

POWER (ON/OFF)—Turns the power to the MARK IIC on or off. Simultaneously controls the SWITCHED ac receptacle on the back panel.

BASS (-10/0/+10)—Selects the amount of bass boost or cut. The numbers represent the approximate amount of boost (+) or cut (-) at 100 hertz.

TONE CONTOUR (VARIABLE/FLAT)—In the FLAT position, the bass and treble tone controls are disabled. The frequency response of the MARK IIC is "flat"; that is, equal at all audible frequencies. In the VARIABLE position, the tone control circuits are active and may be used to compensate for room acoustics, speaker deficiencies, poor recordings, etc.

TREBLE (-10/0/+10)—Selects the amount of treble boost or cut. The numbers represent the approximate amount of boost (+) or cut (-) at 10,000 hertz.

MODE (STEREO/MONO)—The MODE switch should normally be in the STEREO position. The MONO position has two functions. When listening to a stereo FM broadcast, the reception may be too weak to eliminate background noise. Moving the MODE switch to MONO will transfer to monophonic reception, reducing the noise. The switch should be returned to the STEREO position when conditions permit.

The MONO position should also be used when playing a monophonic external source, such as a portable tape recorder. This allows the sound to be reproduced by both channels of the MARK IIC.

LOUDNESS (OFF/ON)—To the human ear, both low bass sounds and high treble sounds seem to drop out at low volumes. The LOUDNESS switch restores the normal balance of these sounds over the full range of the VOLUME control.

VOLUME (0/10)—The VOLUME control adjusts the sound level when listening to either speakers or headphones.

BALANCE (LEFT/0/RIGHT)—This control adjusts the relative sound levels from the left and right speakers. A detent at the midpoint indicates the setting for equal left and right levels to the speakers, but room conditions and speaker placement may require a dif-

ferent setting. The easiest way to set for exact balance is to listen to a monophonic station (STEREO lamp out) and adjust the BALANCE control so the sound seems to be coming from midway between the two speakers.

FUNCTION (AM/FM/PHONO/AUX)—The FUNCTION switch is used to select the program source you wish to hear. Remember that the TAPE MONITOR switch must be in the SOURCE (center) position.

TAPE DUBBING (1→2/SOURCE/2→1)—Your MARK IIC provides for two separate tape recorders. The DUBBING switch allows you to copy a tape from one recorder to another, even while listening to another source. To copy a tape from recorder #2 (in the Record mode), set the DUBBING SWITCH TO 1→2. Similarly, to copy a tape from #2 to #1, set the switch to 2→1. To record from any other source (on either or both recorders), set the DUBBING switch to SOURCE.

TAPE MONITOR (1/SOURCE/2)—The MONITOR switch is used for playing a tape from either of two tape recorders or for monitoring a tape while it is being recorded. In the latter case, the recorder must be a "three-head" machine. That is, it must be capable of recording and playing simultaneously. Set the MONITOR switch to 1 or 2, as required. Be sure to return it to the SOURCE position to listen to other inputs.

The MONITOR switch may also be used as an "in-out" switch when an external signal processor, such as a Dolby Noise Reduction unit, is connected to the TAPE REC and TAPE MON jacks on the back of the receiver.

SPEAKERS (A/B)—Depressing either one or both of these two buttons turns on the associated pair of loudspeakers. The stereo headphone jack (PHONES) is always on. For private listening, use a pair of headphones

and turn off the speakers by releasing both of the SPEAKERS buttons.

LOW FILTER—The LOW FILTER helps reduce low frequency noises. These include "rumble" heard while playing records and "hum" in tape recordings. It should be released when the quality of the source permits.

HIGH FILTER—The HIGH FILTER is most often used to reduce the hissing sounds on worn records or tapes—whether the program comes from your own phonograph or tape player, or from the broadcasting station. The HIGH FILTER screens out these high frequency noises.

FM MUTING—The FM MUTING button should be depressed for normal FM reception. This silences the noise when tuning between stations. It may be necessary to turn off the muting (release the button) when attempting to receive a weak FM station.

DE-EMPHASIS (25 μ s/75 μ s)(Back Panel)—For normal FM broadcasts, leave this switch in the 75 μ s position. Dolby FM broadcasts may be properly received using your MARK IIC and an external Dolby Noise Reduction adapter. If the adapter has a "Dolby FM" switch, it will internally compensate for the 25 microsecond de-emphasis required for Dolby FM broadcasts. If the adapter does not have a "Dolby FM" switch, the DE-EMPHASIS switch should be set to 25 μ s.

If you listen to Dolby FM broadcasts without using a Dolby Noise Reduction adapter, set the DE-EMPHASIS switch to the position giving the most pleasing sound.

Be sure to return the DE-EMPHASIS switch to 75 μ s for normal FM listening.

TROUBLESHOOTING

SOURCE	SYMPTOM	PROBABLE CAUSE	WHAT TO DO
AM, FM, or FM Stereo reception.	Constant or periodic noise, like buzzing or humming, but sound otherwise satisfactory.	Nearby electrical appliances, such as fluorescent lamp, TV set, electrical motor, etc.	Keep receiver and antenna at a distance from other electrical appliances. Reverse power cord in receptacle. Install noise filter on appliance causing noise.
	Noisy, distorted reception.	Weak signal because of long distance from station or poor antenna location.	Install outdoor antenna and/or ground receiver. On FM, rotate antenna so broad side is facing toward the station. (Most FM antennas are directional.) Try moving the antenna to a new location; sometimes a few feet can make a great difference.
AM reception only.	Whistling sound.	Another receiver is on and too close to stereo system.	Move other receiver farther away. (A well-designed receiver will not radiate harmful interference.) Turning TREBLE tone control down may minimize the interference.
	Interference from other stations at night.	Nature of AM reception. AM signals can travel great distances at night, interfering with other stations on the same frequency.	The AM ferrite bar antenna inside the receiver is directional. Try rotating the receiver to minimize the unwanted interference.
FM reception only.	Series of popping noises or static.	Ignition noise caused by nearby automobile engine.	Install an outdoor FM antenna. Be sure to place it as far from the interfering source as possible. Also, use shielded lead-in wire. If your TV and stereo share an antenna, try using a separate FM antenna.
	When tuning, a loud "rushing" sound heard between stations.	Nature of FM reception.	Depress FM MUTING pushbutton.
	STEREO indicator blinks on and off during monophonic program.	Mild interference.	Depress MONO pushbutton. Be sure to release it for stereo reception.
FM Stereo reception only.	Background noise during stereophonic reception not heard during monophonic reception.	Stereo signal is weaker because two programs may be broadcast simultaneously on the same channel.	Install an outdoor FM antenna for maximum signal strength. Depress the HI BLEND pushbutton. In severe cases, depress the MONO pushbutton.
	STEREO indicator blinks on and off.	Very weak stereo signal being received.	For stable reception, it may be preferable to listen in mono.

TROUBLESHOOTING (Cont'd)

SOURCE	SYMPTOM	PROBABLE CAUSE	WHAT TO DO
Record playing.	Low frequency hum.	Phono cartridge picking up hum from nearby motor or power transformer.	Move record player away from noise source. Changing the angle between the record player and noise source by rotating one or the other may help.
		Unshielded wire used to connect record player to receiver.	Use shielded audio cable.
		Shielded cable is too close to a power cord, fluorescent lamp, or other appliance.	Keep connecting cables short and away from other wiring.
		Loose contact.	Make sure plugs on both ends of audio cables are securely connected. Make sure record player ground wire (if used) is securely connected to receiver GND terminal.
		Building vibration.	Place record player on sturdy, heavy support. Try a cushion or pad under player.
		High frequency hiss or scratch.	Depress HIGH FILTER switch. Use TREBLE control to cut high frequencies.
	Howling sound when VOLUME is turned up.	Record player is on or near speaker, causing acoustic feedback.	Keep record player and speaker separated. Never place them on the same shelf or table.
Tape.	Low frequency hum.	Loose contact.	Make sure plugs on both ends of audio cables are securely connected.
		Tape player too close to motor, power transformer, etc. (playback only).	Move player away from source of interference.
All sources.	No sound.	SPEAKER pushbutton not depressed.	Make speaker selection.
		Audio cables loose or disconnected.	Check cables.
		No power (dial lights off).	Check POWER switch; check power cord (is power on at wall outlet?); check fuse and replace if necessary. (If fuse blows a second time, see your Service Dealer.)
		Speaker protection fuses blown.	Replace fuses with proper rating.

TECHNICAL SPECIFICATIONS

Main Amplifier

Output:

40 W minimum continuous average power per channel into 8 ohms from 20 to 20,000 Hz at 0.3% THD

Frequency Response:

15 Hz to 35kHz (-3 dB)

Load Impedance:

8 ohms

Damping Factor:

40

Channel Separation:

54 dB at 1000 Hz

PREAMPLIFIER:

Signal/Noise Ratio:

Phono 65 dB

Auxiliary, 85 dB

Monitor, 85 dB

Sensitivity:

Phono, 2.5 mV, 47k ohms

Auxiliary, 150 mV, 50k ohms

Monitor, 150 mV, 50k ohms

Maximum Input:

Phono, 150 mV

Record Output:

250 mV

Tone Controls:

Bass, ± 10 dB at 100 Hz

Treble, ± 10 dB at 10 kHz

Loudness Control:

+10 dB at 50 Hz, +5 dB at 10,000 Hz

Filters:

High: -6 dB at 10,000 Hz

Low: -6 dB at 50 Hz

FM TUNER

Tuning Range:

88 to 108 MHz

Sensitivity:

9.3 dBf (1.6 μ V)

Maximum Input:

130 dB

Distortion:

Mono, 0.3% THD

Stereo, 0.5% THD

Image Rejection:

70 dB at 98 MHz

IF Rejection:

120 dB at 98 MHz

Spurious Response:

76 dB at 98 MHz

Stereo Separation:

42 dB @ 1000 Hz

40 dB @ 100 Hz

28 dB @ 10,000 Hz

Frequency Response:

30 to 15,000 Hz, ± 0.2 dB

Antenna Impedance:

300 ohm balanced; 75 ohm unbalanced

AM TUNER

Tuning Range:

535 to 1605 kHz

Sensitivity:

250 μ V/m

Selectivity:

Better than 35 dB at 1000 kHz ± 10 kHz

Image Rejection:

Better than 40 dB at 1000 kHz

IF Rejection:

Better than 40 dB at 1000 kHz

GENERAL

Integrated Circuits:

Tuner 2; Auxiliary 1

Transistors:

Tuner 9; Audio 34; Auxiliary 2

Diodes:

Tuner 5; Audio 2; Auxiliary 14

Power Requirement:

120 V, 60 Hz, 460 W

Size:

W: 520 mm (20 1/2")

H: 160 mm (6 1/4")

D: 360 mm (14 1/4")

Weight:

11.6 kg (25 1/2 lbs)

Description and data subject to change without notice.

SCHEMATIC DIAGRAM

