

JVC Instruction Book

DC INTEGRATED RECEIVER **JR-S201**



For Customer Use:

Enter below the Model No. and Serial No. which is located either on the rear or bottom of the cabinet. Retain this information for future reference.

Model No. _____

Serial No. _____

IMPORTANT (In the United Kingdom)
Mains Supply (AC 240 V~, 50 Hz only)

IMPORTANT

Do not make any connection to the Larger Terminal coded E or Green. The wires in the mains lead are coloured in accordance with following code:



Blue to N (Neutral) or Black
Brown to L (Live) or Red

If these colours do not correspond with the terminal identifications of your plug, connect as follows:

Blue wire to terminal coded N (Neutral) or coloured Black.

Brown wire to terminal coded L (Live) or coloured Red.

If in doubt – consult a competent electrician.

Note

We recommend that you should disconnect the AC cord from the outlet.

WARNING

Dangerous voltage inside

CAUTION

To prevent electric shock, do not remove screws, covers or cabinet.

No user-serviceable parts inside. Refer servicing to qualified service personnel.

WARNING

To prevent fire or shock hazard, do not expose this appliance to rain or moisture.

WARNUNG

Gefährliche Spannung im Innern

ACHTUNG

Zur Vermeidung von Kurzschlüssen sollten Schrauben, Abdeckplatten und Gehäuse nicht entfernt werden.

Das Gerät enthält keine von Laien reparierbaren Einzelteile. Reparaturen nur von einem qualifizierten Kundendienst ausführen lassen.

WARNUNG

Schützen Sie dieses Gerät vor Regen und Feuchtigkeit, damit es nicht in Brand gerät oder ein Kurzschluss entsteht.

AVERTISSEMENT

Tension dangereuse à l'intérieur

ATTENTION

Afin de prévenir un choc électrique, ne pas enlever les vis, ni les couvercles. Il ne se trouve à l'intérieur aucune pièce pouvant être réparée par l'utilisateur. S'adresser à un réparateur compétent.

AVERTISSEMENT

Pour éviter les risques d'incendie ou d'électrocution, ne pas exposer l'appareil à l'humidité ou à la pluie.

INTRODUCTION

Thank you for purchasing the JVC JR-S201 DC Integrated Receiver. You are now the owner of a truly sophisticated stereo system component incorporating many advanced features.

We named this unit "DC Integrated Receiver" because its amplifier section is comprised of an advanced DC power amplifier of a totally capacitor-less signal path construction and four components, i.e. a stereo tuner, pre-amplifier, power amplifier and an S.E.A. graphic equalizer, are all "integrated" into this single unit.

The DC power amplifier provides completely flat frequency response over the entire frequency spectrum down to 0 Hz with a low 0.03 % total harmonic distortion. Furthermore, the OCL/ICL circuitry having no capacitor in either the output or input circuits ensures optimum phase and transient characteristics at low frequencies since negative feedback is uniformly applied starting at DC (0 Hz) and having no capacitor in its loop. Another big feature is the patented triple power protection circuit which functions with detecting and driving ICs to eliminate malfunctioning. These are but a few of the host of features which combine to produce the best of possible sounds.

This book is divided into two sections. The first describes **basic** functions such as listening to radio broadcasts, playing records and tapes, and recording tapes. The second section describes the more **advanced** functions, S.E.A., tape dubbing, the employment of various other devices, etc. Before you begin, please read the instructions carefully to be sure of getting the best possible performance from the new unit.

Wishing you hours of pleasurable listening encounters.

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IMPORTANT

1. Installation

- Select a place which is level, dry and neither too cold nor too hot (between -5° and 40°C/23°F and 104°F).
- Leave a space between the rear of the receiver and the wall.
- Do not allow a curtain, etc. to block the ventilation slots.
- Do not place anything on top of the receiver that blocks its ventilation slots.
- Keep the receiver away from direct sunlight.
- Do not put it too close to a heater.
- Do not use it in a place subject to vibrations.
- Do not use it where it is dusty.
- Keep it at a distance from your TV.
- Keep the power and signal cords away from the bar antenna to avoid any possible hum.
- Placing an audio component such as a turntable, tape deck, etc. on top of the receiver may result in hum or deterioration of performance due to mutual induction.

2. Power

- Check that this receiver is set for your local supply voltage and frequency. If not, consult the dealer from whom you bought it.
- Do not handle the power cord with wet hands!
- Do not bend the power cord sharply.
- When unplugging from the wall outlet, always grip the plug, not the power cord itself.

3. Malfunctions, etc.

- There are no user serviceable parts inside. If malfunctioning occurs, unplug the power cord and consult your dealer.
- Do not insert any metallic object inside the receiver.
- Do not allow water to enter the receiver.
- Do not use the bar antenna as a handle when you pick up the receiver.
- This receiver contains a protective circuit which functions to interrupt the sound. If the sound from your receiver is intermittent, it could be the result of the operation of this circuit. In this case you should consult your dealer.

CONNECTION DIAGRAM

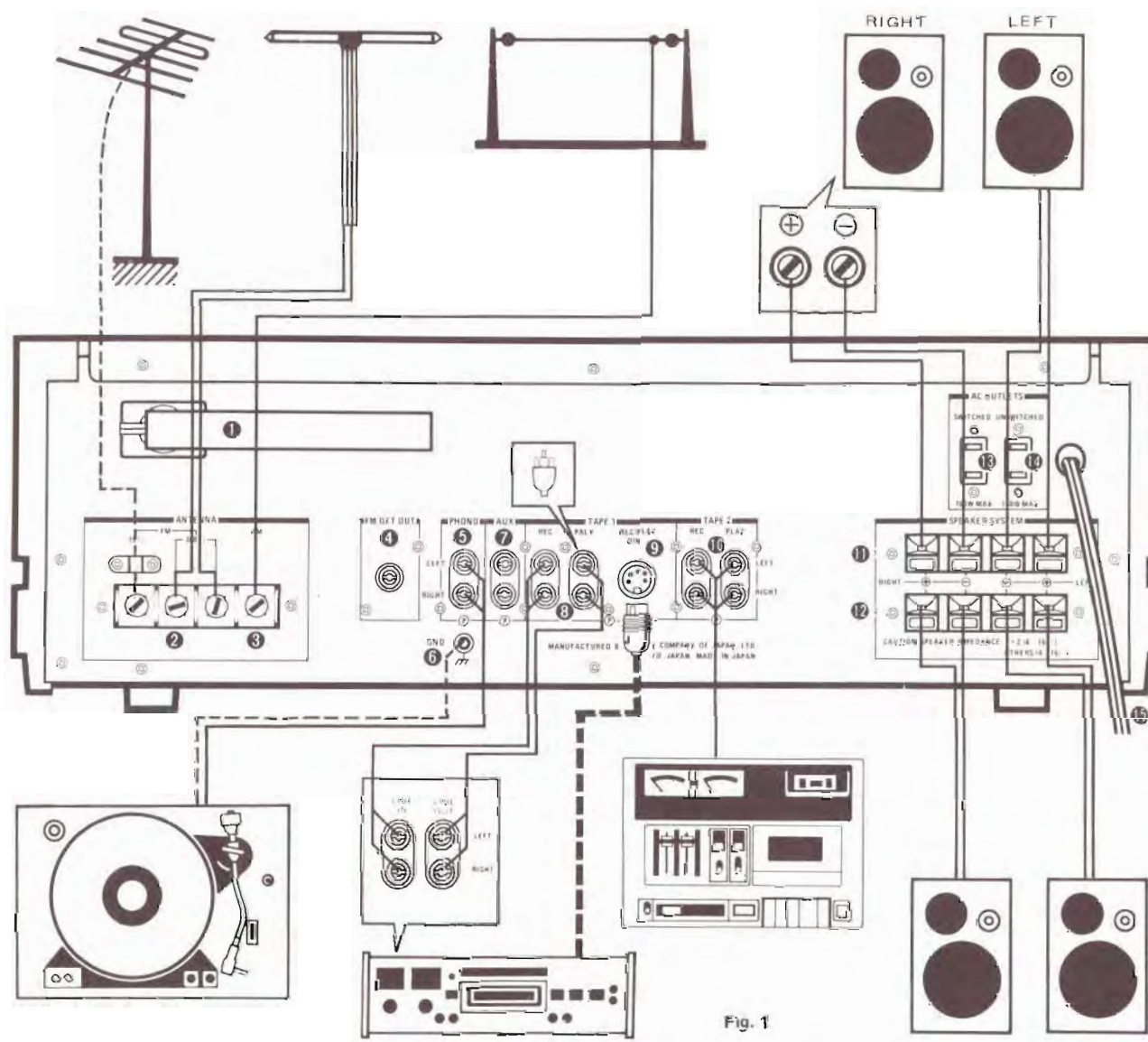


Fig. 1

1. AM ferrite bar antenna
2. External FM ANTENNA terminals
3. External AM ANTENNA terminal
4. FM DET OUT terminal
5. PHONO terminals
6. GND (ground) terminal

7. AUX terminals
8. TAPE-1 terminals
9. TAPE-1 DIN socket
10. TAPE-2 terminals
11. SPEAKER SYSTEM 1 terminals
12. SPEAKER SYSTEM 2 terminals

13. SWITCHED AC OUTLET*
14. UNSWITCHED AC OUTLET*
15. Power cord

*(Not provided on sets for Continental Europe, the United Kingdom and Australia.)

Notes

1. Connect source components with their left and right channels connected correctly. Reversed channels will degrade the stereo effect.
2. Connect speakers observing correct polarity; (+) to (+) and (-) to (-). Reversed polarity will degrade the stereo effect.
3. Switch the power off when connecting or disconnecting any component.
4. Connect plugs and wires firmly. Poor contact may result in hum.
5. Use speakers with correct impedances. When two pairs of speakers are to be driven simultaneously, their impedance should be between 8 and 16 Ω .
6. TAPE-1 terminals and the DIN socket are in parallel. These cannot be used at the same time.
7. Do not connect equipment requiring more than the rated power to the AC outlets on the rear panel.
8. The UNSWITCHED AC outlet is not switched off when the front panel power switch is switched off. Connect a component which uses power only when it operates, like a record turntable.
9. The SWITCHED AC outlet is switched off when the front panel power switch is switched off. Connect a component which must be switched off, like a tape deck.
10. If your record turntable has a separate ground lead, connect it to this receiver's GND terminal.
11. It is not necessary to connect both the 300 Ω and 75 Ω antennas simultaneously.

CONNECTING SPEAKERS

- Connecting speakers is very easy. Strip about 1/2" (1.5 cm) of insulation from the end of the speaker cord, press the button below the slot, insert the stripped wire and release the button. The wire will now be held firmly and adequate electrical connection made.
- Two pairs of speakers can be connected. Connect the first pair to the upper row of terminals (SYSTEM-1) and the second (installed in another room, for example) to the lower row of terminals (SYSTEM-2).
- Be sure to observe correct polarity, red to red (+) and black to black or (-). If polarity is reversed, the stereo effect will be degraded.
- Be sure your speakers have the right impedance. When one pair of speakers is used, their impedance can be 4 – 16 Ω . When two pairs of speakers are used simultaneously, their impedance should be between 8 and 16 Ω .

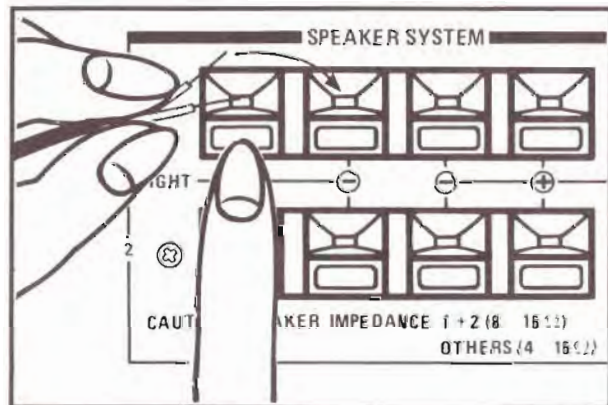


Fig. 2

ANTENNAS

AM ferrite bar antenna (Fig. 3)

This antenna is for the reception of local AM broadcasts. If it is too close to the rear panel, the metal of the rear panel will weaken broadcast waves. First pull the bar antenna away from the rear panel, by grasping its bearing end, until it is just horizontal and parallel to the rear panel. Then adjust it for best reception by swivelling and/or slanting. This bar antenna can be swivelled from one side to the other by 180° and slanted outward by 60°. If the speaker cords or other signal cords are too close to this bar antenna, interference may occur, producing excessive noise. Keep such cords away from this bar antenna.

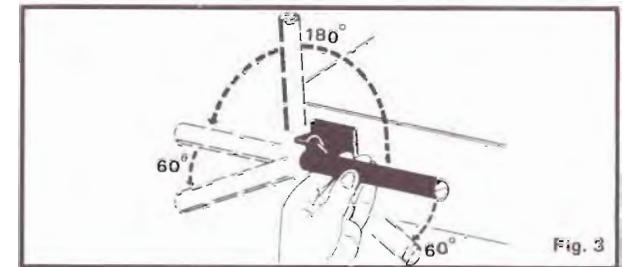


Fig. 3

AM external antenna (Fig. 4)

If AM reception is not good, connect an external AM antenna (single-wire antenna) to the AM ANTENNA terminal. Even in this case, keep the bar antenna at an adequate distance from the rear panel.

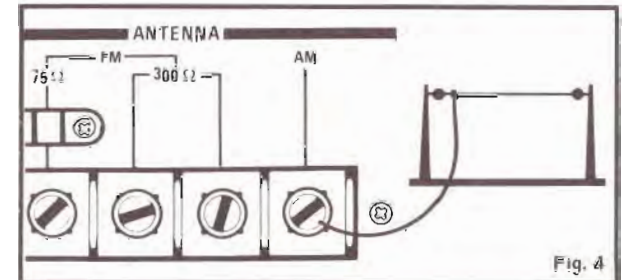


Fig. 4

FM external antennas

- 300-Ohm flat feeder antenna with two leads (provided): (Fig. 5)
Connect to the two 300 Ω terminals.
- 75-Ohm antenna with coaxial lead (Fig. 6)
Loosen the screws on the bracket and insert the cable into the ring from above. Then connect the stripped core to the lower screw terminal. The bracket ring functions as a ground terminal.

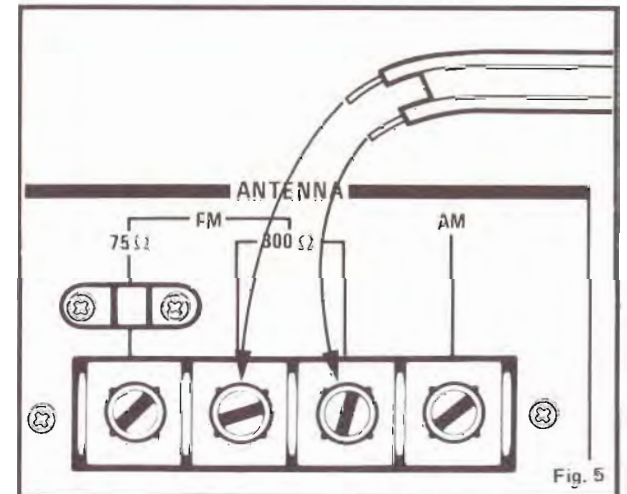


Fig. 5

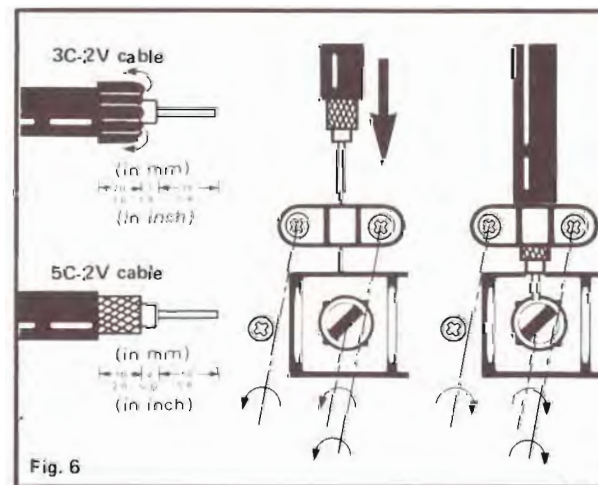


Fig. 6

FRONT PANEL

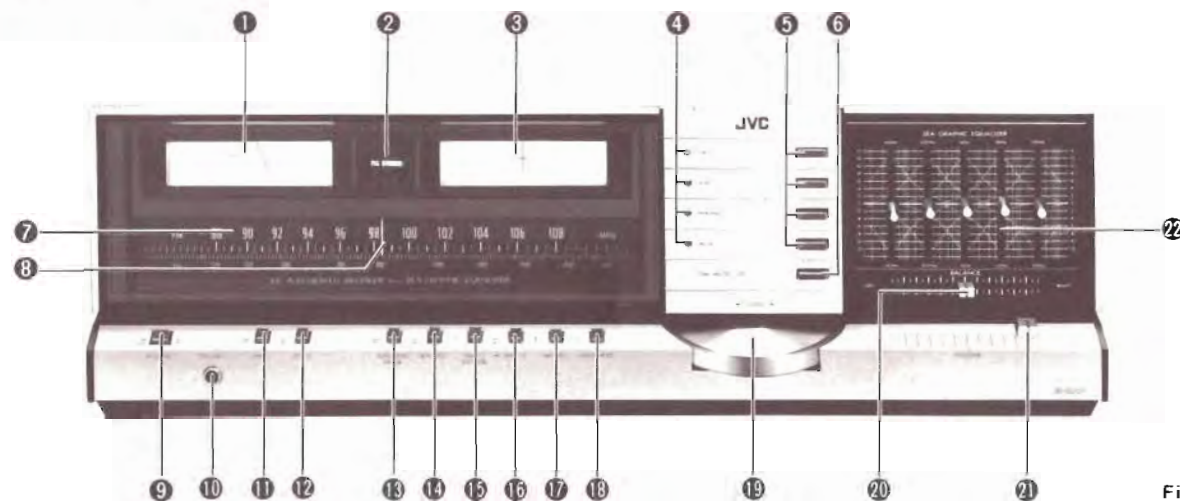


Fig. 7

1. SIGNAL STRENGTH meter

This meter is used in tuning to both FM and AM broadcasts. It makes its maximum deflection when the signal being received is strongest, i.e. when you are properly tuned in to a broadcast.

2. PLL STEREO indicator

This lamp lights when you are tuned to an FM stereo broadcast.

3. FM TUNING meter

This meter swings to the center position when you are tuned to the center frequency of an FM broadcast.

4. Source indicators (FM, AM, PHONO, AUX)

One of the lamps in this panel lights up when the corresponding source is selected.

5. Source select pushbutton switches

FM: Press to switch on the FM tuner section.
AM: Press to switch on the AM tuner section.
PHONO: Press to listen to records on a turntable connected to the rear panel PHONO terminals.

AUX: Press to listen to sources connected to the rear panel AUX terminals.

When one source is selected by pressing the corresponding switch, the one selected previously is automatically released. Do not press two switches simultaneously to avoid any malfunctioning.

6. FM MUTE OFF switch

The FM muting circuit selects the strongest signal at a given frequency and filters out the weaker signals to improve FM reception. Leave this switch set to its "ON" (out) position in strong signal areas to eliminate interstation noise and unwanted signals. Press this switch "in", if FM reception is sub-standard due to insufficient signal strength.

7. Tuning dial

8. Illuminated dial pointer

9. POWER switch

Press to turn the power on or off.

During the first 4 or 5 seconds after the POWER switch is turned on, no sound will be heard until you hear a "click" of the relay operation. This is not due to any defect in the unit. The built-in power protection circuit operates to mute the switching noise for speaker protection.

10. PHONES jack

Plug stereo headphones into this jack for private listening or monitoring the sound being recorded. (see page 7)

11. SPK-1 switch

Press to switch the speakers connected to the SPEAKER SYSTEM 1 terminals on or off

12. SPK-2 switch

Press to switch the speakers connected to the SPEAKER SYSTEM 2 terminals on or off.

13. SUBSONIC FILTER switch

Press to cut excessive bass or low frequency noise. The subsonic filter employed in this unit sharply cuts inaudible low frequencies below 18 Hz without changing the frequency response at the low end, i.e. with no altering of tone quality. Switching on the filter circuit eliminates distortion due to inaudible frequencies or rumble due to warped records.

14. SEA REC switch

Press to record tapes with the added effect of the S.E.A. Graphic Equalizer. (see page 9)

15. TAPE-1/EXT NR switch

Press to listen to a tape deck connected to the rear panel TAPE-1 terminals or TAPE-1 DIN socket. When an external noise reduction unit is connected to the TAPE-1 terminals, this switch should be pressed in for its operation. (see page 10)

16. TAPE-2 switch

Press to listen to a tape deck connected to the rear panel TAPE-2 terminals.

17. MONO switch

When this switch is pressed in, all program sources are reproduced monaurally, with a mixture of the left and right channel sounds being heard from both speakers. The MONO mode greatly improves sub-standard FM broadcasts and ensures high quality recordings of them. Since the PLL multiplexer circuit stops operation, the PLL STEREO indicator goes out.

18. LOUDNESS switch

At low volumes, certain tones seem to change. This is not due to any altering in the sounds at lower volumes. Press this switch to compensate for this seeming alteration when you are listening at lower volumes.

19. TUNING control

Turn lightly to tune in to AM and FM broadcasts.

20. BALANCE control

Slide to balance the left and right speaker volumes. When it is at the extreme left, only the left channel is heard, and vice versa.

21. VOLUME control

Slide to the right to increase the sound volume

22. S.E.A. Graphic Equalizer system

These five controls allow you to boost or lower five portions of the frequency spectrum by 12 dB independently. For operation of these controls, which give far more flexible control over tone than the conventional bass/treble controls, see page 8. The preset patterns add to your listening pleasure with different types of music.

BASIC

LISTENING TO AM BROADCASTS

1. Press the POWER switch to ON. The meters and dial pointer will be illuminated.
2. Press the SPK-1 or SPK-2 switch.
3. Press the AM switch. The AM indicator will light.
4. Turn the tuning control to tune to the broadcast you want. Watch the signal strength meter. When it makes its largest deflection, you are tuned correctly.
5. Adjust the volume and balance to your requirements and use the S.E.A. controls, loudness switch, and the subsonic filter switch to obtain the tone you want to hear.

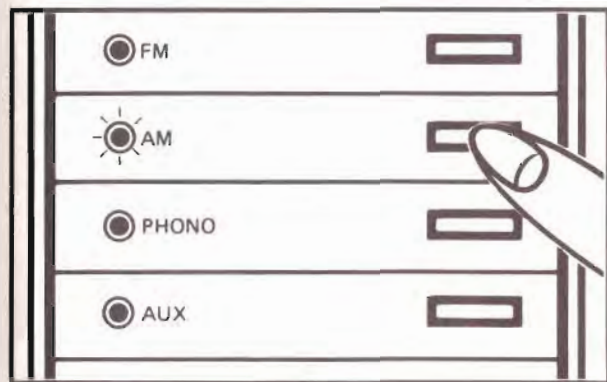


Fig. 8

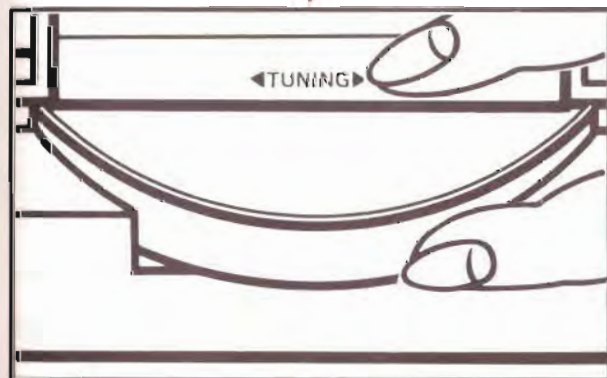


Fig. 9

LISTENING TO FM BROADCASTS

1. Press the POWER switch.
2. Press the SPK-1 or SPK-2 switch.
3. Press the FM switch. The FM indicator will light.
4. Tune to the broadcasts of your preference
 - Meters
 - SIGNAL STRENGTH meter: makes its largest deflection when the signal is strongest.
 - FM TUNING meter: swings to center when you are tuned to center frequency.
 - The PLL STEREO indicator lights to show that you are tuned to a stereo broadcast.
 - FM MUTE OFF switch
 - If FM reception is substandard, press this switch in.

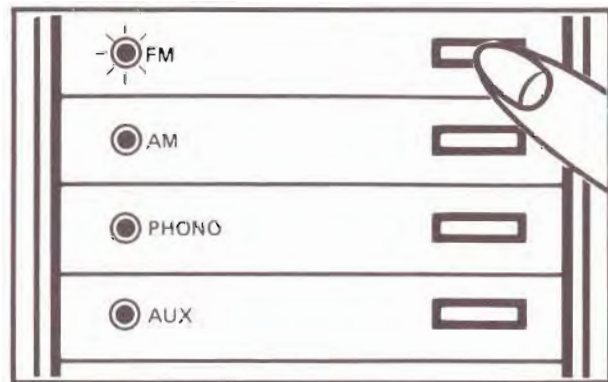


Fig. 10

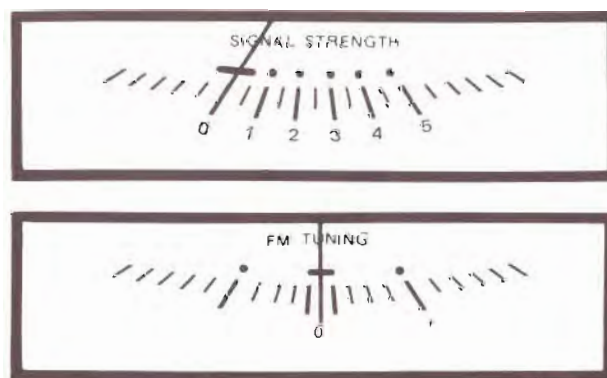


Fig. 11

LISTENING TO RECORDS

1. Connect a magnetic cartridge turntable to the PHONO terminals on the rear panel. Be careful to connect the channels correctly.
2. Press the POWER switch.
3. Press the SPK-1 or SPK-2 switch.
4. Press the PHONO switch. The PHONO indicator will light.
5. Operate the turntable as described in its operation manual.
6. Adjust volume, balance and tone.

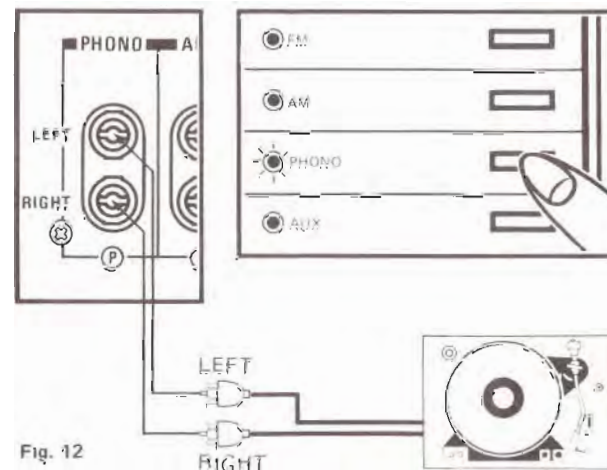


Fig. 12

LISTENING TO TAPES

1. Connect a tape deck to the TAPE-1 or TAPE-2 PLAY terminals. If your tape deck has a DIN socket, connect with a DIN cable to the TAPE-1 DIN socket for both playback and recording.
2. Press the POWER switch.
3. Press the SPK-1 or SPK-2 switch.
4. Press the TAPE-1 or TAPE-2 switch corresponding to the connection.
5. Operate the tape deck for playback as described in its operation manual.

Fig. 13

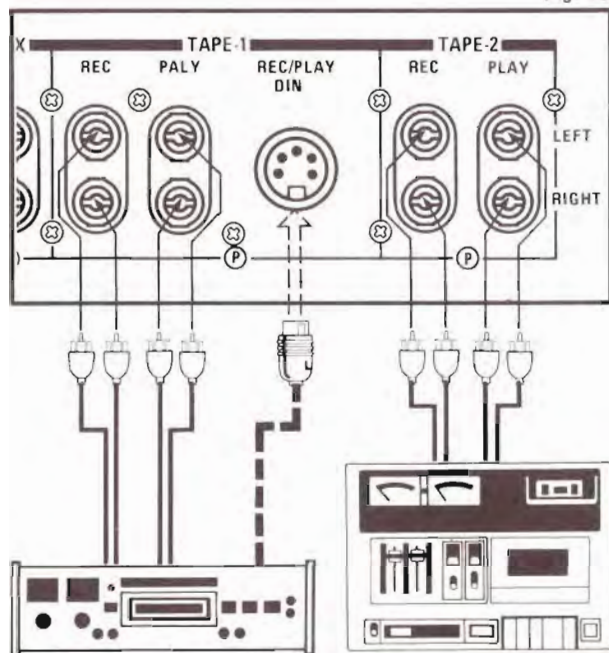
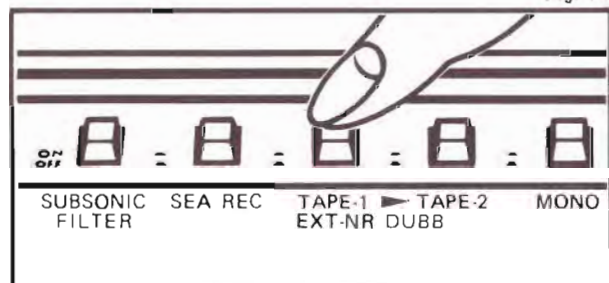


Fig. 14



RECORDING TAPES

Recording from disc records

1. Connect a tape deck to the TAPE-1 or TAPE-2 REC terminals. If you have made DIN connection, no further connection is necessary.
2. Press the POWER switch.
3. Press the SPK-1 or SPK-2 switch if you want to monitor the sound while recording.
4. Press the PHONO switch.
5. Operate the turntable.
6. Operate the tape deck for recording.

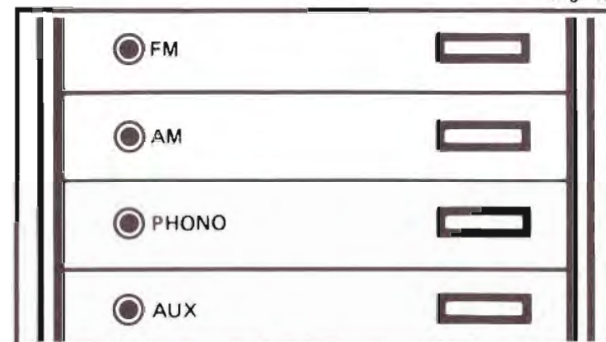
Notes:

- You can also monitor the sound being recorded with headphones.
- The sound you hear from the speakers or headphones is the source sound (disc record playback sound in this case), not the recordings on the tape.
- If you have a tape deck having three heads or a monitoring facility, you can monitor the recorded sound while recording by pressing the TAPE-1 or TAPE-2 switch.

Recording from other sources (AM, FM and AUX)

Press the switch corresponding to the source to be recorded. All other operations are identical to those as when recording from disc records.

Fig. 15



*As for S.E.A. recording using the SEA REC switch, refer to page 9.

USING STEREO HEADPHONES

Stereo headphones can be plugged into the front panel jack. The signal from this jack is independent of the speakers.

1. Plug stereo headphones into the front panel PHONES jack.
2. For private listening, set both SPK switches to OFF.
3. To listen through headphones while at the same time listening to the speaker sound, press the appropriate SPK switch.

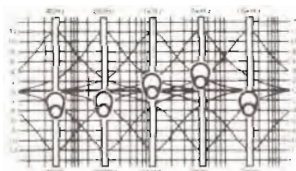
ADVANCED

S.E.A. PRESET PATTERNS

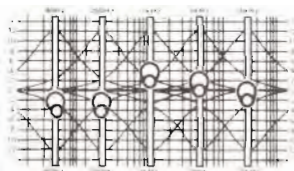
Try these patterns to increase your listening pleasure with different types of music. These are suggestions from JVC of settings which will be most suitable for these types of tunes.

Fig. 16

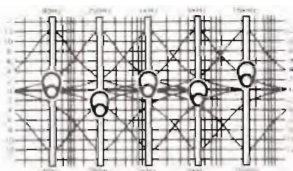
1. The spoken word



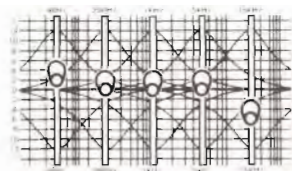
2. Tenor saxophone



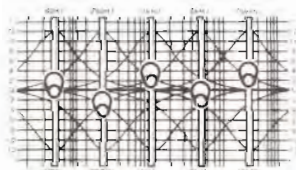
3. Party time



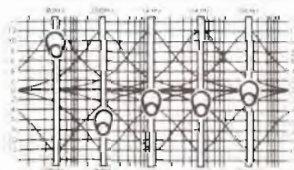
4. Background music



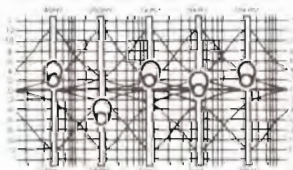
5. Latin



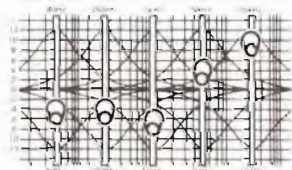
6. Heavy drums and bass



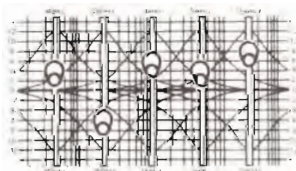
7. Soprano



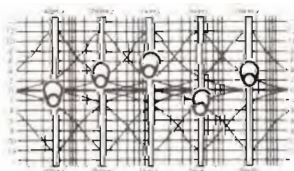
8. Rhythm with highs



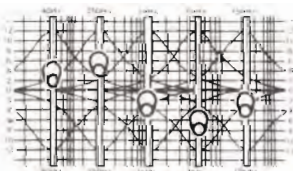
9. Clear and crisp sound



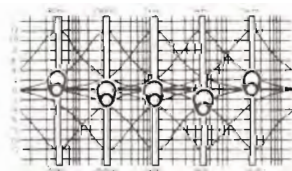
10. Ideal for popular songs



11. Reinforces rhythm



12. Private listening with headphones



MORE ABOUT S.E.A.

JVC's exclusive tone control system

S.E.A. divides the receiver's output into five separate frequency bands with center frequencies of 40, 250, 1 000, 5 000 and 15 000 Hz. The controls have click positions in 2 dB steps above and below the center or FLAT position so that the response in each band can be varied by ± 12 dB.

40 Hz Boost to bring out the rich tones of such instruments as the organ.

250 Hz Boost to add clarity to upper bass sounds such as woodwind instruments and cellos. Cut to eliminate speaker boom.

1 000 Hz Effective to emphasize or deemphasize the human voice and certain instruments.

5 000 Hz Boost to add clarity to trumpets and violins. Cut to reduce upper mid-range response.

15 000 Hz Boost to give a finer high frequency response. Cut to eliminate harsh sounds.

S.E.A. makes possible more flexible control over tone so that various special effects can be obtained that were not possible with conventional bass and treble tone control systems. With S.E.A. used judiciously, the sound can be tailored to compensate for the acoustic properties of your listening room, the characteristics of your audio system and the properties of different types of music.

Compensation for room acoustics

Rooms with many curtains and furnishings tend to absorb low frequency sounds, in which case the 40 Hz and 250 Hz controls should be boosted. In rooms which are relatively sparsely furnished, sound is reflected. In small rooms highs tend to be emphasized and in large rooms, lows. These different properties can be compensated for by proper adjustment of S.E.A.

Compensation for the characteristics of components

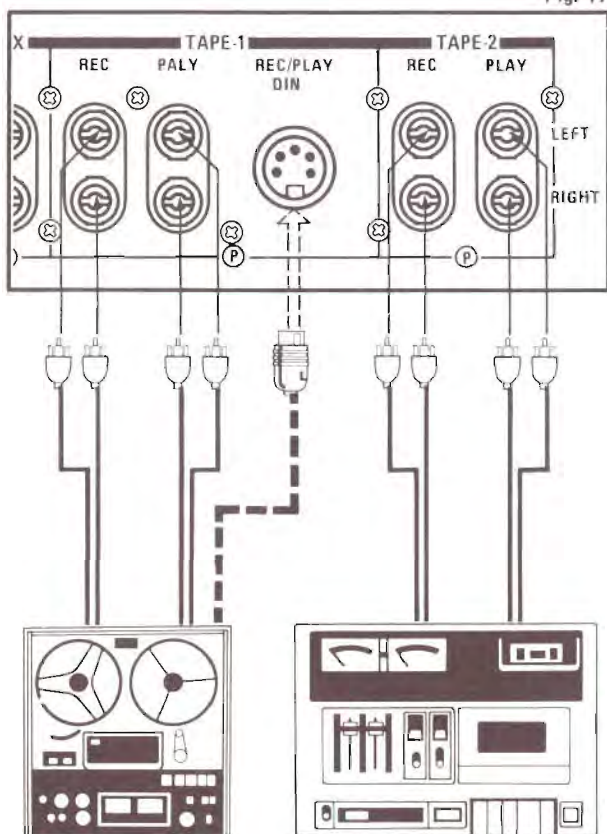
Almost all moving magnet cartridges have peaks in their response curves between 10 000 and 15 000 Hz and produce harsh high frequency sounds. Speakers also are not always perfect. Some airtight enclosures reproduce low frequencies below 100 Hz poorly and cause harsh sounding midrange and high frequencies. These characteristics of audio systems, which cannot be compensated for by conventional tone control systems, can be perfectly compensated for by S.E.A.'s five controls.

TAPE DUBBING

Tape dubbing means copying the contents of one tape to another tape. To perform tape dubbing two tape recorders should be connected, the one from which the copy is to be made (called "TAPE-1 tape deck") to the TAPE-1 terminals or DIN socket and the one to which the copy is to be made (called "TAPE-2 tape deck") to the TAPE-2 terminals.

1. Operate the TAPE-1 tape deck for playback.
2. Listen to the tape pressing the TAPE-1 switch.
3. Operate the TAPE-2 tape deck for recording.

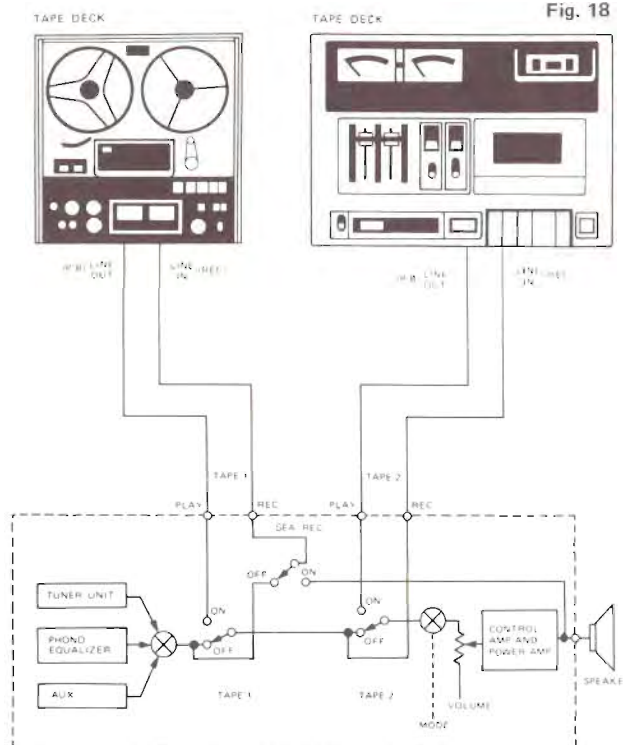
Fig. 17



Notes:

- Dubbing from TAPE-2 to TAPE-1 is impossible.
- If you press the TAPE-2 switch while dubbing, no sound is heard from the speakers.
- If a tape deck having a monitoring facility is used as the TAPE-2 tape deck, you can monitor the recordings immediately after they have been made by pressing the TAPE-2 switch.
- When two tape decks are connected, either can be heard by pressing the TAPE-1 or TAPE-2 switch. If both the TAPE-1 and TAPE-2 switches are depressed, TAPE-2 has priority and you can only hear TAPE-2. To hear TAPE-1, first release the TAPE-2 switch by pressing it again.

Fig. 18



S.E.A. RECORDING

The built-in S.E.A. Graphic Equalizer tailors the sound to your own particular taste or compensates for room acoustics or system characteristics as described on page 8. The JR-S201 is equipped with an SEA REC switch which makes available a recording output with the added effect of S.E.A. Your recordings will have the S.E.A.-compensated sounds. Employ this facility for recording enjoyment with that personal touch.

Fig. 19



Operation

1. Connect a tape deck to the TAPE-1 REC terminals.
2. Set the S.E.A. controls as required.
3. Press the SEA REC switch.
4. Proceed the same way as in normal recording.

Notes:

- S.E.A. recording is impossible with the tape deck connected to the TAPE-2 REC terminals.
- When using a tape deck having a monitoring facility, you may wish to monitor the sound being recorded. However, avoid this during S.E.A. recording since oscillations occur. Be sure not to press the TAPE-1 switch.
- Moving the VOLUME control during S.E.A. recording varies the recording level. The control should remain in the same position throughout the recording.

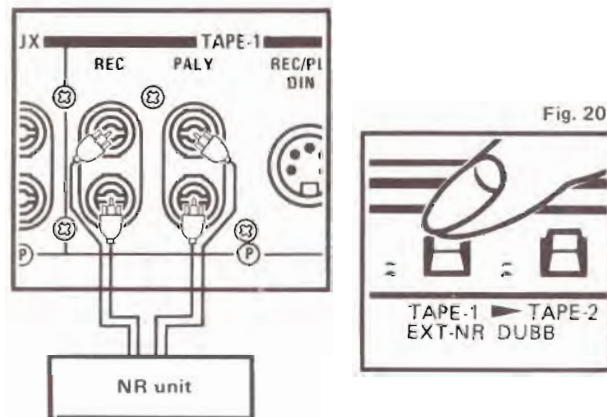
TROUBLESHOOTING

CONNECTING NOISE REDUCTION UNIT

In certain areas, noise-reduction processed FM programs are broadcast. These programs have been processed in the same way as certain tapes are processed, with low level, high frequency sounds boosted before transmission. To reproduce these correctly they must be noise-reduction processed in the reception system to de-emphasize the boosted sounds before you listen to them. With the addition of a noise reduction unit (NR unit), these broadcasts can be enjoyed by owners of the JR-S201.

Connection

- Connect the NR unit to the TAPE-1 terminals of the receiver. The NR unit's output terminals should be connected to the PLAY terminals and its input terminals should be connected to the REC terminals.
- The SEA REC switch should be OFF.



Operation

1. Press the FM switch.
2. Press the TAPE-1/EXT NR switch.
3. Other operations are the same as for listening to FM broadcasts.

Note:

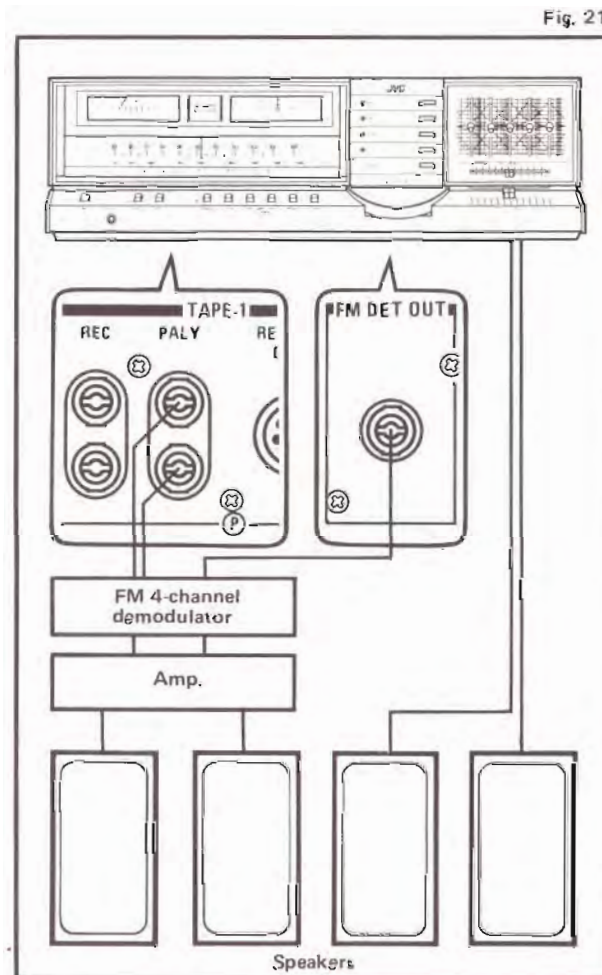
- The NR unit can also be used with your tape deck to make and play back noise-reduction processed recordings with improved S/N. In this case it should be connected to your receiver and tape deck in a different way. For details concerning this connection, refer to the instructions accompanying the noise reduction unit.

FM DET OUT

The signal detected by the FM tuner is available at the FM DET OUT terminal on the rear panel. This is for the connection of an FM demodulator when FM 4-channel broadcasting starts.

The signal is fed from the FM DET OUT terminal to the demodulator.

This demodulator will have 4 output terminals, for front left and right channels and back left and right channels. Feed the front channel signals into the JR-S201 and the rear channel signals into another stereo amplifier.



What seems to be trouble is not always real trouble.
Make sure first.

If this happens Check!

No sound and no illumination

Is the AC plug connected properly?

No sound from speakers

Are speaker cords connected?

Are speaker switches pressed in?

Is VOLUME control at MIN?

Is TAPE-1 or TAPE-2 switch pressed in when listening to other sources?

— If either of them is pressed in, AM, FM, PHONO or AUX cannot be heard.

Sound from one speaker only

Are speaker cords connected correctly?

Is BALANCE control set to one extreme or the other?

Continuous hiss or buzzing during FM reception

Incoming signal is too weak.

Use correct antenna.

Occasional crackling noise during FM reception

This may be automobile ignition noise. Move antenna as far away from the road as possible.

Loud hum during record playing

Is turntable grounded?

Try to change cord path.

Howling noise during record playing

Is turntable too close to speaker?

SPECIFICATIONS

AMPLIFIER SECTION

Output Power	: 35 watts per channel, min. RMS, both channels driven, into 8 ohms from 20 Hz to 20 kHz, with no more than 0.03 % total harmonic distortion
	38 watts per channel into 8 ohms (1 kHz, THD 0.03 %)
	43 watts per channel into 4 ohms (1 kHz, THD 0.03 %)
THD at half rated power, 1 kHz, 8 Ω	: 0.01 %
Intermodulation Distortion	: 0.01 % at rated output
Damping Factor	: 70 at 8 ohms/1 kHz
Load Impedance	: 4 – 16 ohms
Input Sensitivity (Impedance)	· PHONO: 2.5 mV (47k ohms) · AUX: 150 mV (50k ohms) · TAPE PLAY (pin/DIN) 150 mV (50k ohms)
Signal-to-Noise Ratio (IHF Short-Circuit A Network)	: PHONO: 75 dB · AUX: 95 dB · TAPE: 95 dB
Recording Output	: Pin: 150 mV · DIN: 30 mV (80k ohms)
Frequency Response	: 5 Hz – 40 kHz +0.0 dB, -1.0 dB
Phono Equalizer Deviation	: ± 0.2 dB from 20 Hz to 20 kHz
Phono Overload	: 180 mV (RMS) (THD 0.03 %)
S.E.A. Center Frequencies	: 40, 250, 1 k, 5 k, 15 kHz
S.E.A. Control Range	: ± 12 dB

FM TUNER SECTION

Usable Sensitivity*	: 10.8 dBf (1.0 μ V/75 Ω , 1.9 μ V/300 Ω)
50 dB Quieting Sensitivity*	: MONO: 14.8 dBf (3.0 μ V/300 Ω) STEREO: 37.2 dBf (39.7 μ V/300 Ω)
Stereo Separation (at REC OUT)	: 50 dB (1 kHz) 40 dB (50 Hz – 10 kHz)
Distortion	100 Hz: 0.1 % (Mono), 0.1 % (Stereo) 1 kHz: 0.08 % (Mono), 0.1 % (Stereo) 6 kHz: 0.15 % (Mono), 0.4 % (Stereo)
Signal-to-Noise Ratio (IHF weighted)	: MONO: 78 dB STEREO: 70 dB
Alternate Channel Selectivity	: 80 dB
Capture Ratio	: 1.0 dB (10 mV/300 ohms)
Image Response Ratio	: 55 dB at 98 MHz
IF Response Ratio	: 80 dB at 98 MHz
AM Suppression	: 65 dB
Frequency Response	: 20 Hz – 15 kHz +0.3 dB, -0.8 dB

AM TUNER SECTION

Sensitivity	: 290 μ V/m (Bar Antenna) 30 μ V (Ex. Antenna)
Selectivity ± 10 kHz	: 50 dB
Signal-to-Noise Ratio	: 55 dB
DIMENSIONS (HxWxD)	: 166 mm x 500 mm 378 mm (6-9/16" x 19-3/4" x 14-15/16")
WEIGHT	: 10.6 kg (23.3 lbs.)

*Figures in () are based upon '58 IHF standard.

Design and specifications subject to change without notice.

POWER SPECIFICATIONS

	Line Voltage & Frequency	Power Consumption
U.S.A.	AC 120 V, 60 Hz	180 watts 225 VA (By UL Standard)
U.K., AUSTRALIA	AC 110/120/220/240 V Selectable, 50 Hz	380 watts (By BS, IEC and SAA Standards)
OTHER AREAS	AC 110/120/220/240 V Selectable, 50/60 Hz	380 watts (By IEC Standard)