
REVOX

REVOX

INSTRUCTION MANUAL— MODEL G 36

With your Stereo-Taperecorder REVOX G 36 you get an instrument of the highest precision for both monaural and stereophonic recording.

This recorder has some unique features. In order to utilize all the possibilities it offers, you will need an exact knowledge of these operating instructions. We therefore recommend studying this instruction manual before using your recorder This will avoid failure and help protect your machine from accidental damage.

We wish you much pleasure and every success with your new REVOX G 36.

PACKING MATERIAL

Save the complete packing for possible re-shipment. The REVOX G36 Taperecorder is a heavy piece of equipment and would be seriously demaged if forwarded in an improvised packing.

WARRANTY

Your REVOX Taperecorder is warranted to be free from defects in material and workmanship for a minimum period of six months. Please request warranty registration card from your dealer and send completed card to the REVOX representative in the country of purchase.

Manufactured by:

WILLI STUDER
Manufacturer of magnetic tape recorders
8105 Regensdorf-Zurich, Switzerland

WILLI STUDER GmbH
7829 Löffingen, Germany

World-Wide distribution through:

REVOX-International, a Division of ELA AG
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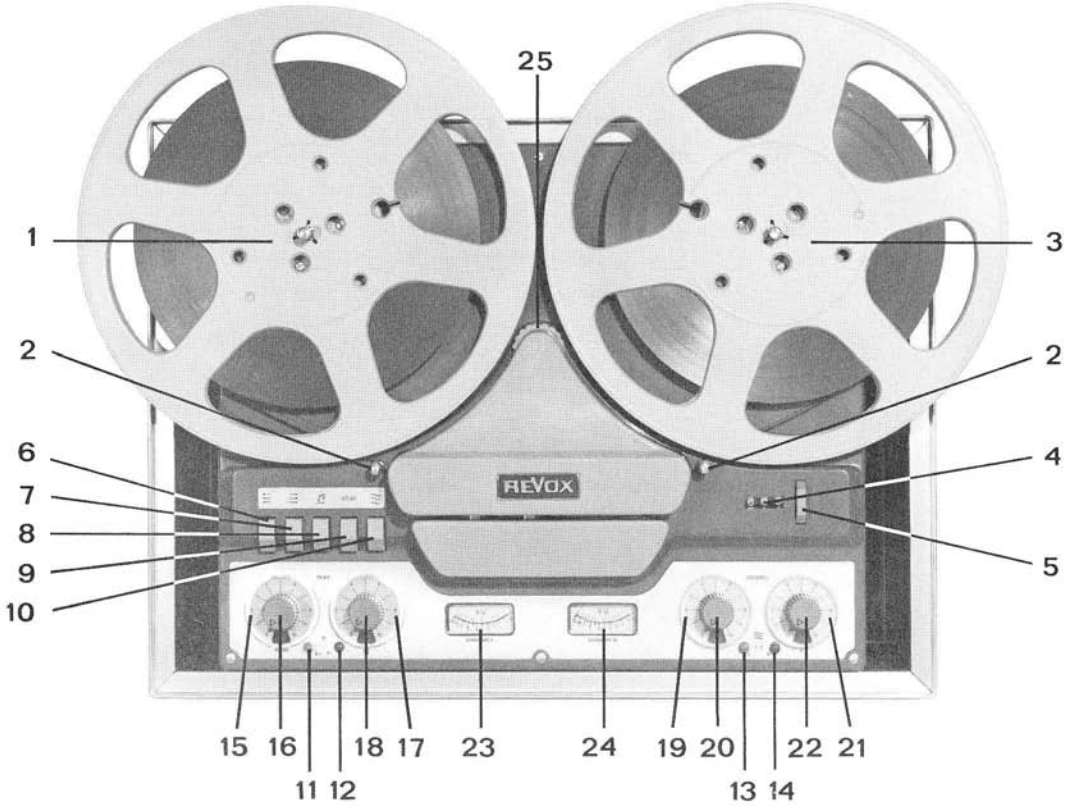
1. Position of Controls



1 Supply reel
2 Tape guide pin
3 Take-up reel
4 Position indicator (3 digit counter)
5 Counter re-set
6 Push button: Fast rewind
7 Push button: Fast forward
8 Push button: Play
9 Push button: Stop
10 Push button: Recording
11 Black button depressed: Tape speed 3 3/4 ips
12 Red button depressed: Tape speed 7 ½ ips
Both buttons in mid-position: Capstan motor switched off
13 Black button depressed: Recording on Channel I
(lefthand channel, upper tape section)
14 Red button depressed: Recording on Channel II
(righthand channel, lower tape section)
15 Power switch OFF - ON (this switch is mounted on bass control)
16 Tone control: Bass will increase if turned clockwise
17 Channel selection switch for internal monitor amplifier and for high impedance outputs 43 and 44
18 Monitor amplifier volume control
19 Input source selection switch I (on stereo: for lefthand channel)
R Tuner D Aux. input M Microphone
20 Input level control (recording) for channel I
21 Input source selection switch II (on stereo: for righthand channel)
22 Input level control (recording) for channel II
23 VU - Meter channel I
24 VU - Meter channel II
25 Tape tension switch

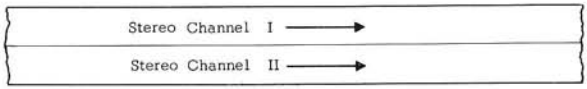
2. Stereo-Mono

Two Track

The REVOX G 36 is a stereo taperecorder, but of course monaural recordings are possible as well. In the latter case tape capacity is doubled.

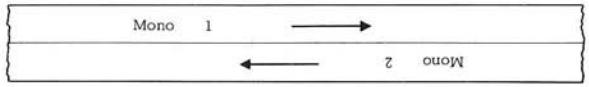
The diagrams will allow for a better understanding of the operating instructions, and at the same time explain the difference between the two track and four track models.

On the two track taperecorder the tape is divided into two equal tracks.

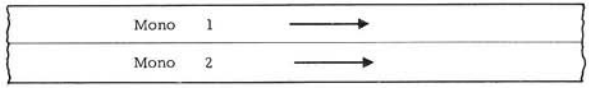


If the REVOX G 36 is used as a stereo recorder, these two tracks correspond to the two stereo channels:
track 1 above, lefthand channel
track 2 below, righthand channel

For mono operation there are two different possibilities:

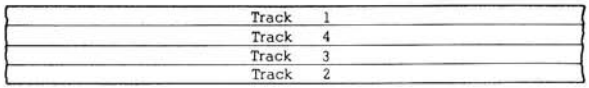


a) Only channel I is used. Turning the tape by interchanging the take-up reel and the supply reel permits recording on track 2, in the opposite direction.
This method corresponds to the international standard.



b) By choosing alternately the use of channel I or channel II, you can make two mono recordings in the same direction.

Four Track



Like the two track version, the four track machine possesses two channels. Here, however the tape is divided into four tracks. The already mentioned interchanging of the reels permits double utilization of the tape in all operating modes.

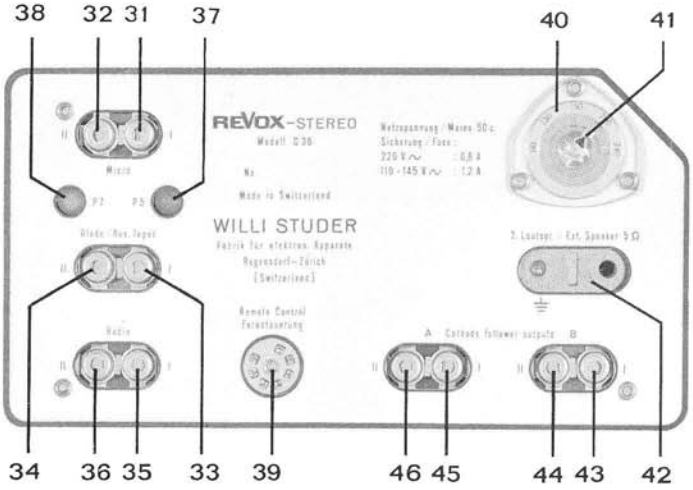
As usual stereo is recorded on two tracks. After interchanging the reels, the other two tracks may also be used for stereo recording.

Corresponding to the international standards, monaural recordings on four track recorders are done first on track 1 using channel I. Then the reels are reversed and track 2 is recorded, still using channel I. Interchange the reels again and record track 3 and 4 using channel II.

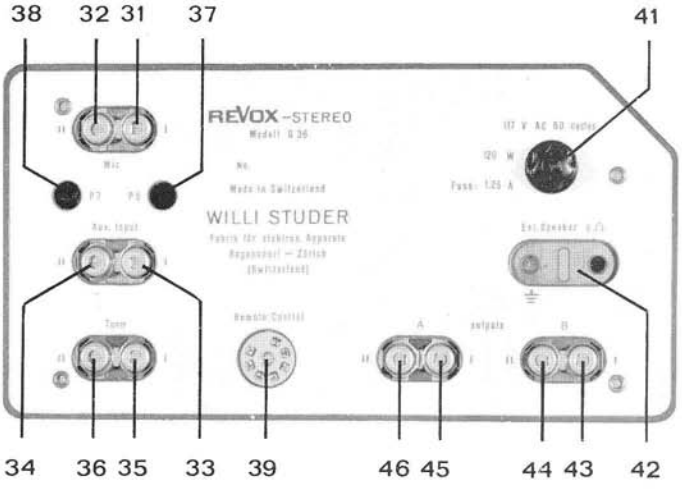
As in the two track recorder, monaural recordings may also be made by alternately using both channels in the same tape travel direction.

The four track recorders possess the advantage, as against the two track recorders, of a more economical use of tapes. Moreover, prerecorded tapes may be played.

On the other hand, some reduction in the tonal quality must be accepted, due to the narrower track widths of the four tracks as opposed to the two track models. This applies, of course, to all makes of taperecorders.


38
32 31
37
40
41
REVOX-STEREO
WILLI STUDER
Made in Switzerland
34
36 35
33
39
46 45
44 43
42

USA 60 cps


38
32 31
37
41
REVOX-STEREO
WILLI STUDER
Made in Switzerland
34
36 35
33
39
46 45
44 43
42

After removing the rear cover, the power cable and the sockets become accessible.

31 Microphone input channel I
32 Microphone input channel II
} unbalanced

33 Aux. (Diode) input channel I
34 Aux. (Diode) input channel II
} unbalanced

35 Tuner (Radio) input channel I
36 Tuner (Radio) input channel II
} unbalanced

37 Potentiometer for the setting of the sensitivity of input 33
38 Potentiometer for the setting of the sensitivity of input 34

39 Socket for remote control switch, which will also perform the function of a pause-control. If no remote control unit is used, the dummy plug, which is provided, must be inserted in this socket.

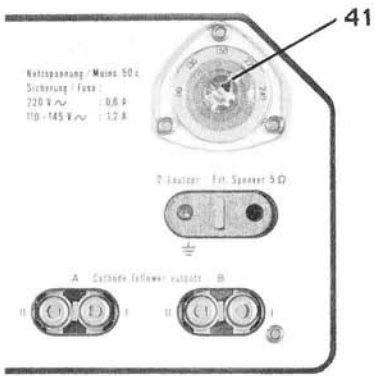
40 Voltage selection switch with fuse holder. Voltage may be selected by turning the slot by means of a coin.
41 Fuse holder

42 Socket for an external 8Ω (5Ω) loudspeaker. The internal loudspeaker is switched off if the plug is inserted completely. Insert the plug half way only if both speakers are required.

43 High impedance output channel I
44 High impedance output channel II
} for stereo amplifier

45 High impedance output channel I
46 High impedance output channel II
} for individual track reproduction or for automatic slide projection with the REVOX - "Slide - O - Matic"

Preparing the Recorder for Use



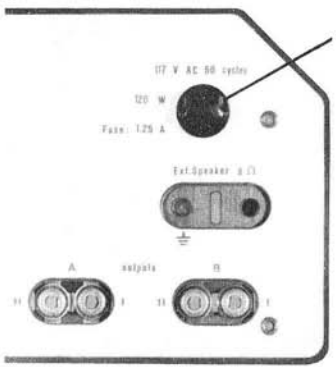
The powerline plug is inserted in socket 42 during transport. Before connecting to the mains, check the correct setting of the voltage switch (set to 220 V by the factory).

In order to select another voltage, press fuse holder 41 by means of a coin and turn to the correct position. If turned clockwise to the end, the fuse may be changed. Check if the correct fuse is in the fuseholder.

Use a miniature fuse 5 x 20 mm (slow-blow): 0.6 A for 220/240 V
1.2 A for 110-145 V

ATTENTION

The recorder may be used only for 50 cps AC current. For 60 cps AC use a conversion kit, available from the manufacturer.



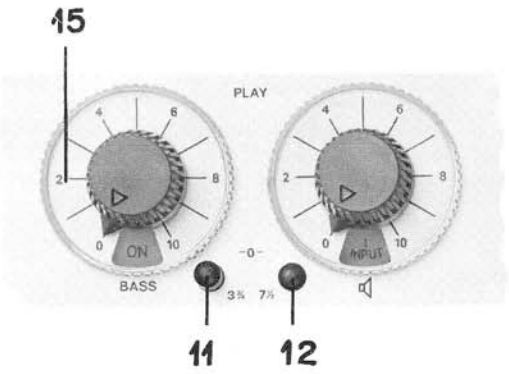
USA / 60 cps

In order to change the fuse, press fuse holder 41 by means of a coin and turn clockwise to the end.

Use a miniature fuse (slow-blow): Type 3 AG 1.2 A for 110 - 145 V

ATTENTION

The recorder may be used only for 60 cps, 117 V AC current.



Tape speed

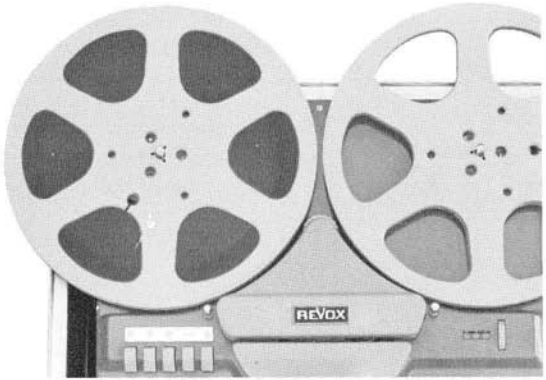
Pushing buttons 11 or 12 selects tape speed 3 3/4 ips or 7 1/2 ips. The higher speed gives highest audio quality ; the lower speed doubles playing time.

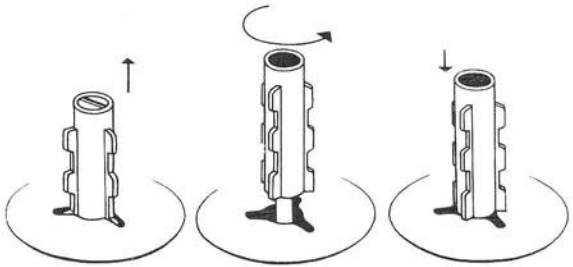
WARNING

Push buttons 11 and 12 for tape speed selection must not be operated with power switch 15 in the ON position.

The power switch is operated by dial 15 which must be turned clockwise for turning the recorder ON.

Preparing the Recorder for Use





Threading the tape

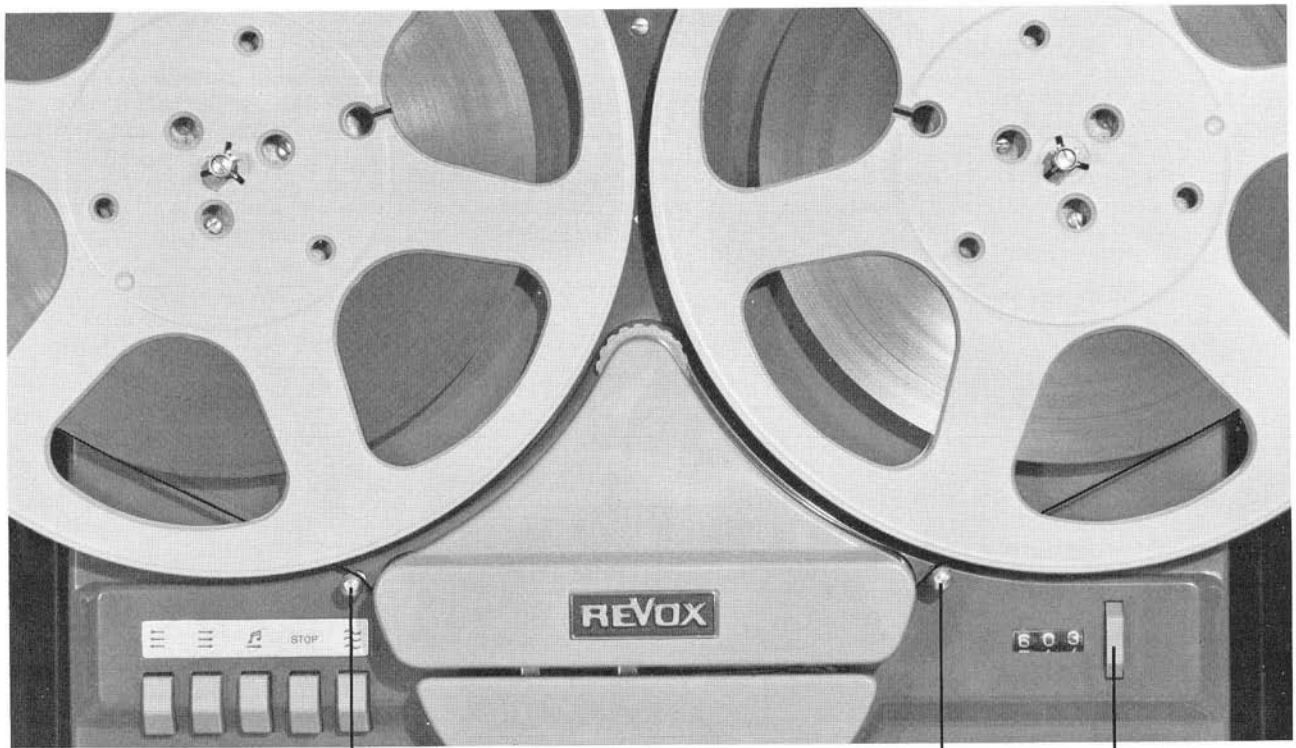
Put full reel on the left, empty reel on the right turntable. See that the inner slots of the spool fit well onto the keys of the axle. Lock the spool by a twist of the upper center axle.

Maximum spool size is 10 ½".

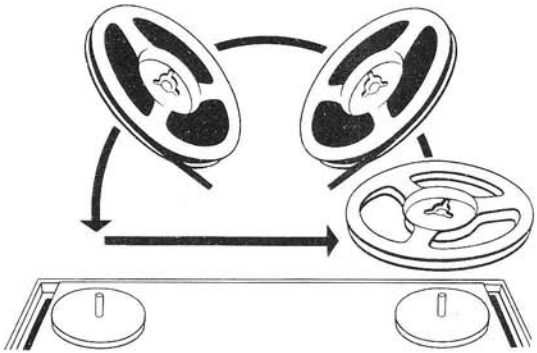
The tape is now threaded and attached to the empty spool as indicated in the picture on the righthand side. It is very important that the tape is threaded behind the tape guide pins 2.

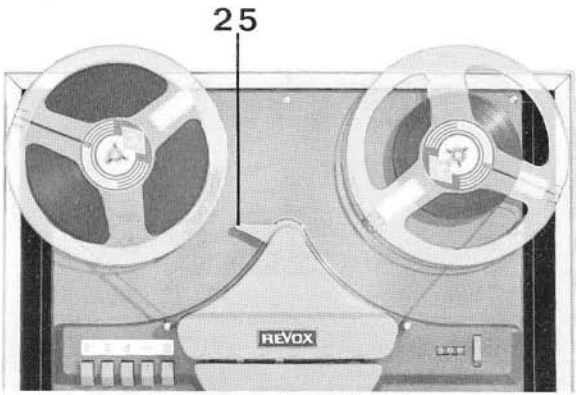
The Tape Guide Pin on the right hand side contains a photoelectric device for automatic shut-off at the end of tape. This photosensitive end-of-tape-switch allows to stop the tape at any desired point. To achive this, simply wipe away the magnetic emulsion over a length of about 3/8 inch with a suitable solvent. (acetone)

The counter should be reset to 000 at the beginning of a tape by depressing button 5, thus facilitating the location of a wanted spot on the tape.


STOP
REVOX
2
2
5

Preparing the Recorder for Use





Interchanging the reels

On all monaural recordings, and on stereo recording on the four track model, only a part of the tape is used (see pages 6 and 7). In order to use the other part, the reels simply have to be interchanged after the tape has been played to the end.

If a small spool is used up to approximately 7 inches, tape tension switch 25 has to be operated. The switch lever comes out of the head cover, thus preventing the use of a big spool by error. Spools of the same size should be used on both sides.

Manipulation

Tape transport is controlled by the push button assembly 6-10. The push buttons will select the following operating conditions :

6 Fast rewind
7 Fast forward
8 Play
9 Stop
10 Record. The tape does not move, but the recording level is already indicated on the VU-Meters (stand-by recording).
8+10 Recording

Push buttons 8 and 10 are blocked with the push buttons 6 or 7 down. Therefore push button Stop (9) has to be pushed first. On the other hand, switching from fast forward to fast rewind and vice versa is possible.

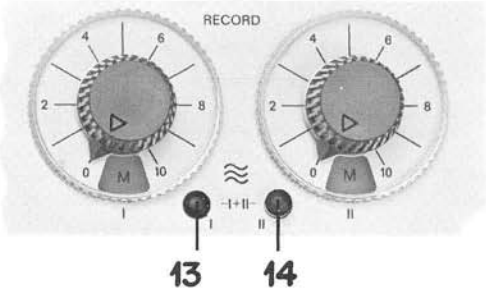
An optical tape-end shut-off switch is situated under the head cover at the righthand side. If the tape has run out, or if the tape breaks, the recorder stops. A metallic foil attached to the tape at the end of a spool is not necessary.

Remote Control

After having removed the dummy plug, the REVOX Remote Control may be plugged into socket 39. A preselected function (play or record) may be interrupted by means of the remote control switch, thus also performing the function of a "pause control". Starting the machine in the record mode by means of the remote control will avoid any switching clicks on tape.

ATTENTION: If the remote control is removed, the dummy plug has to be inserted again. If not, the recorder will not start.

4. Preparation for Recording



As described on pages 6 and 7, the tape width is divided into two or four tracks.

Channel selection switch 13/14 effects choice of the desired track.

If push button 13 (black) is depressed, inputs are connected with channel I (two track model: track 1; four track model: track 1 and, after having interchanged the reels, track 2).

If the push button 14 (red) is depressed, inputs are connected with channel II (two track model: track 2; four track model : track 3 and, after having interchanged the reels, track 4).

Two channel recording is obtained if both buttons are pressed to mid-position (stereo).

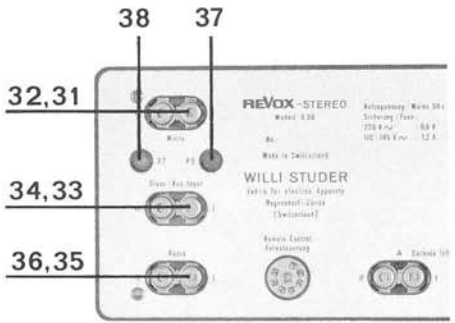
Monaural recordings according to international standards

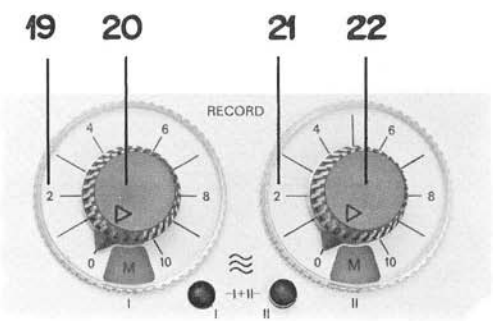
In the case of two track recorders, button 13 always remains depressed. The second track is recorded after having interchanged the reels.

In the case of four track recorders, start in the same way. Then interchange reels again and press button 14, thus recording track 3; and, after having interchanged the reels again, track 4.

Stereophonic recordings according to international standards

Two track model: Both push buttons in mid-position. Both channels are then used for stereo.
Four track model: Both push buttons in mid-position. Tracks 1 and 3 are recorded. Tracks 2 and 4 may be recorded after changing reels.





Selection of audio sources

Crystal or moving coil (dynamic) microphones may be plugged into sockets 31 and 32. An additional line transformer has to be used if the impedance of the microphone is 50 Ω or 200 Ω.

Your local dealer will be able to recommend a good quality microphone.

Sockets 33 and 34 may be connected by means of an audio cable with the diode output of a radio. Other audio sources can be used as well. By means of potentiometers 37 and 38 the sensitivity of the Diode inputs (sockets 33 and 34; disc 19 and 21 on D) should be adjusted so that, with record level controls (20 and 22) in the 12 o'clock position (pos. 5 on calibrated dial), a deflection of 0 VU (100%) is reached on the respective VU-Meter (23 and 24, see page 18) during loud passages of music.

Socket 35 and 36 are for audio sources with an output voltage of more than 50 mV (turntables with crystal pick-ups or low impedance loudspeaker outputs of radios).

Turntables with magnetic pick-ups need a separate equalization amplifier, as incorporated in the REVOX stereo amplifier model 40, for example.

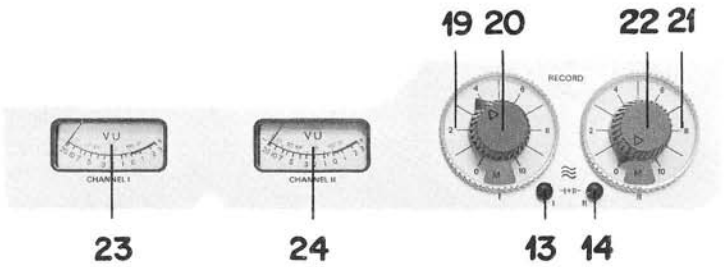
All these inputs are connected with the recording amplifiers by means of the dial switches 19 and 21. The lefthand dial corresponds to channel I (sockets 31, 33 and 35); the right-hand one to channel II (sockets 32, 34 and 36).

The letters R, D and M correspond to the designations Tuner, Aux. and Microphone. The designations I-II and II-I mean internal channel-to-channel transfer (see: 8. Special Features: Re-Recording, Multiplay and Echo Effects; page 28).

Preparation for Recording

Record level indication

The record level may be controlled before the tape moves (neither buttons 8 and 10 depressed). For this the dial switches 19 and 21 must be set to select the input to which an audio source is connected. The record level controls 20 and 22 are then to be adjusted for proper level indication on the VU-Meters.



VU-Meters

If both buttons 13 and 14 are in the mid-position I+II, selector switch 19 and control 20 are connected with channel I (on stereo: the lefthand channel). The recording level of this channel is indicated on VU-Meter 23. Selector switch 21 and control 22 are connected with channel II (on stereo: the righthand channel) with level indication on VU-Meter 24. The scales of both VU-Meters are illuminated as a check on the recording.

If one of the buttons 13 or 14 is depressed all the way (this means: either channel I or channel II in operation), both selection switches and both controls operate together on one channel. Two audio sources may be mixed. Only the scale of the VU-Meter for the channel in use will be illuminated.

Record level controls

Unlike most amateur taperecorders, the REVOX G 36 is fitted with VU-Meters calibrated according to ASA standards, as in professional recorders.

These meters require special attention while recording:

Normally control 20 or 22 should be set so that the pointer does not reach higher than 0 VU (100%), i.e. not in the red field. With prolonged high volume (e.g. organ or double-bass), however, the pointer may reach the middle of the red field on the VU-Meter without danger of overloading the tape.

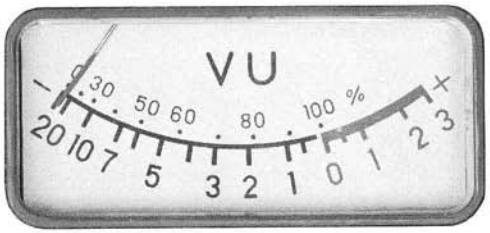
Mixing

The mixing procedure may be illustrated in the following example:

You are about to record from a phonograph record and you wish to introduce it orally, to mention the title and to say something about the musicians. You are recording on channel I, so button 13 is depressed. A recordplayer is attached to socket 35, and a microphone to socket 32. When the tape is in motion for recording, buttons 8 and 10 are depressed, control 22 is opened, and the level of the microphone is monitored on VU-Meter 23. You are talking into the microphone, and as you talk you turn the record on. Now by means of control 20 you may fade in the record.

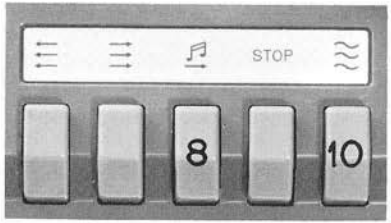
After having finished the announcement and having turned control 22 back to zero position, you turn up the full volume of the recordplayer with control 20, always monitoring on the VU-Meter.

ATTENTION: A record level control (e.g. 20, 22) which is not in use should be turned to zero.



CHANNEL I

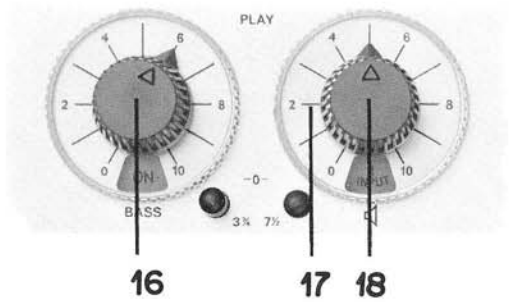
5. Recording



Recording of a tape is achieved by pressing buttons 8 and 10 simultaneously. During the recording process, any previously recorded material will be erased automatically. Therefore a short play-back check of the tape before recording is recommended.

Recording monitoring

If the dial 17 (channel selection switch) is set to position Input I or II the quality of the incoming signal may be monitored. Volume is controlled by knob 18, bass boost by knob 16. If dial 17 is switched to position Tape I, Tape I+II or Tape II, you monitor the tape.
By means of switching dial 17 back and forth (from input to tape), the original sound signal and the recorded signal may be compared. Depending on the positions of buttons 13 and 14 the following comparisons of input and output may be made:

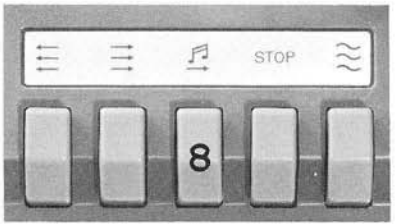


1) either between Input I and Tape I; or
2) between Input II and Tape II; or
3) in position Tape I+II the combined signal from both tracks as recorded on the tape.

Controls 16, 17 and 18 have no influence on the recording process.

If you cannot monitor the recording by loudspeaker because the taperecorder is near the microphone, a low-impedance head-set may be connected to socket 42 for "Ext. loudspeaker".

6. Play-back



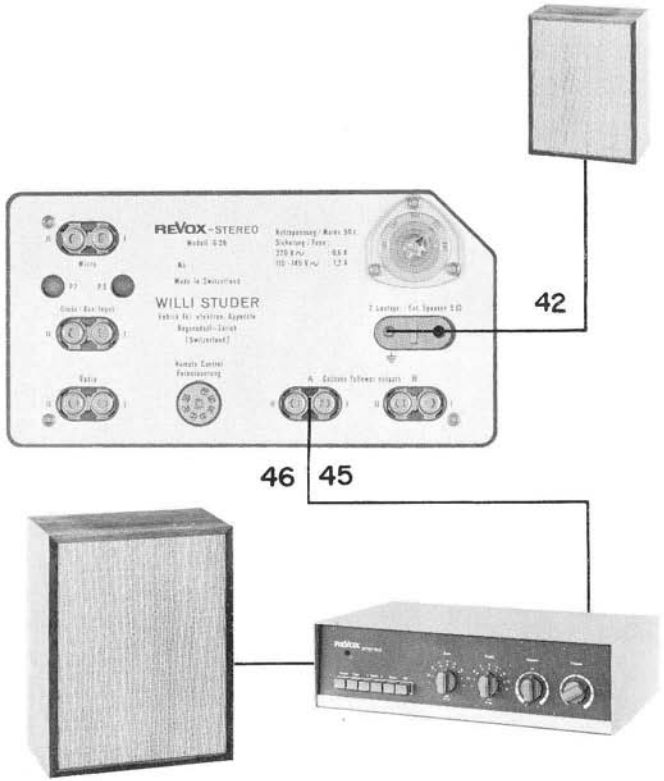
To start play-back, push button 8.

Play-back with internal amplifier

Only the controls on the lefthand side are relevant ; controls on the righthand side have no influence on play-back.

Disc 17 selects the play-back channel (Tape I = channel I, Tape II = channel II, Tape I + II = both channels simultaneously). Volume is controlled by knob 18, bass boost by knob 16. If knob 16 is in zero position, frequency response will be flat (linear). By turning knob 16 clockwise bass volume is boosted. This boosting is audible only if bass tones are present on the tape and if the loudspeaker (e.g. external loudspeaker connected to external socket 42) is able to reproduce this frequency band.

Play-back



Use of an external speaker

An external speaker with an impedance of approx. 5Ω - 8Ω, with a cable fitted with 4 mm banana plugs, may be plugged in to socket 42. Inserting the plug all the way cuts off the built-in speaker; while half-way insertion permits operation of both.

Low-impedance earphones may be used in the same way.

Play-back with an external amplifier

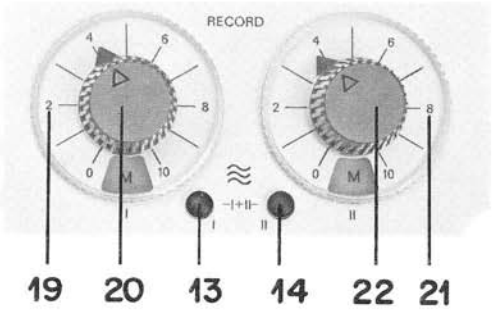
In order to obtain highest tonal quality or to play-back in large areas, an additional, external amplifier may be desired. This amplifier is connected by means of a suitable audio cable (max. 160 feet) to socket 45 (for channel I) or 46 (for channel II). Volume and tone are now controlled at the external amplifier.

Independent monitoring by the internal amplifier and speaker is still possible.

7. Use as a Stereo Recorder

This instruction manual cannot be expected to explain the complete theory of stereo sound. We suggest consulting the special literature.

Only the stereo operation of the REVOX G 36 will be dealt with here.



Stereo recording

As mentioned, buttons 13 and 14 must be in their mid-position.

As in mono recording, recording stand-by is obtained by depressing button 10; recording by depressing buttons 8 and 10. The input selection switches 19 and 21 are used to select similar inputs.

The recording level is controlled simultaneously but separately with control knobs 20 (lefthand channel, upper track) and 22 (righthand channel, lower track).

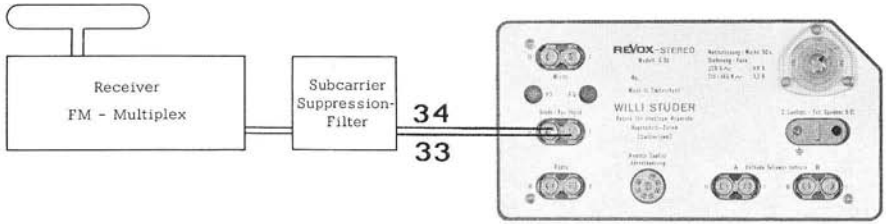
Use as a Stereo Recorder

Selection of audio sources

This is the same as the selection of sources for mono recording, as earlier described. In addition, check that the lefthand channel audio cable plug is always inserted in socket I, the righthand channel one into socket II.

FM Stereo recording

When recording FM Multiplex system transmissions, the subcarrier frequency of the transmitter may cause undesired whistling sounds on the REVOX G 36. Therefore a suitable Subcarrier Suppression-Filter should be used. (If not already incorporated into your Tuner).

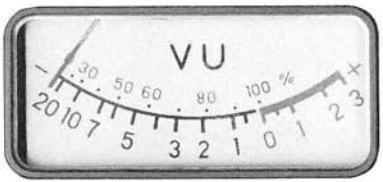


Monitoring of stereo recording

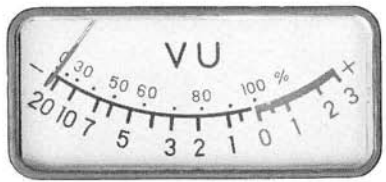
Checking the VU - meters will not alone suffice to produce a correct stereo recording. In addition, care has to be taken to preserve a sense of stereophonic space. This is best done by monitoring the recording by stereo earphones or by a stereo loudspeaker system.

While listening to a source positioned right in the center, e.g. a soloist or a commentator, turn knobs 20 and 22 in such manner that the center impression is present but without overloading one of the channels. To control both channels independently only in accordance with their deflection in the VU-meters would be wrong and would change the original room impression.

When recording from a stereo record, a second stereo tape, or radio, set controls 20 and 22 in a position as similar as possible to one another without overloading either channel. Knobs 20 and 22 should not thereafter be moved. Balance and control adjustments are not necessary because these are already controlled at the original source.

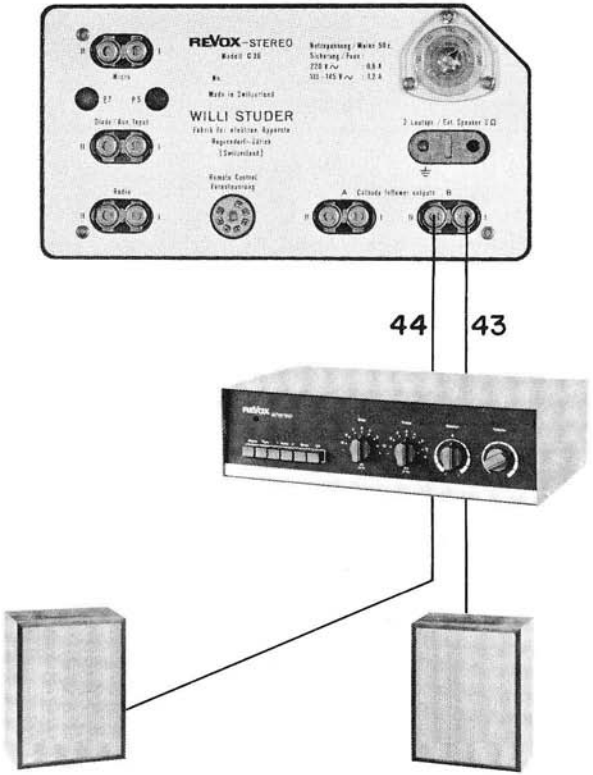


CHANNEL I



CHANNEL II

Use as a Stereo Recorder



Stereo play-back with separate stereo amplifier

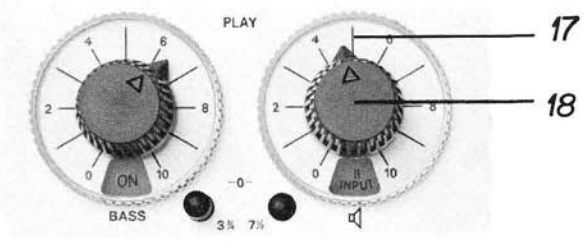
Set switch 17 to Tape I + II. The amplifier is connected by means of a suitable audio cable to the sockets 43 and 44. If the channels are inverted, reverse the plugs.

Volume and tone are controlled at the amplifier.

We recommend the stereo amplifier REVOX 40 as a separate amplifier. The specifications of the REVOX amplifier model 40 perfectly fit the technical requirements of the REVOX G 36 taperecorder.

Stereo play-back with earphones

A suitable set of earphones (high-impedance) may be plugged into outputs 43 and 44. If volume is to be controlled, an additional attenuator has to be used.



Stereo play-back with the internal amplifier and one additional monaural amplifier (e.g. radio)

The external input of the amplifier (Phono) is connected with socket 45, and selector switch 17 is set to the position Tape II. The volume of the lefthand channel is adjusted at the external amplifier, the volume of the righthand channel at the REVOX G 36. If the channels are reversed, the external amplifier should be connected to socket 46, and the selection switch should be brought to Tape I position.

This way of stereo play-back, however, has some disadvantages, caused by differing characteristics of amplifiers and speakers and of setting balance.

Tape monitoring with the internal amplifier

Without any additional equipment, the monaural monitoring of stereo tapes is possible by switching disc 17 in the position Tape I + II.

Monitoring of either lefthand or righthand channel is obtained with the disc 17 in the positions Tape I or Tape II.

8. Special Features: Re-Recording, Multiplay and Echo Effects

The REVOX G 36 is equipped with two independent sets of record and playback channels. A number of "Tricks" are therefore possible.

Transferring from one to the other track

From track 1 to track 2: Disc 19 in position I-II and red button 14 depressed. Recordlevel control by means of knob 20.

From track 2 to track 1: Disc 21 in position II-I and black button 13 depressed. Recordlevel control by means of knob 22.

Multiplay

In addition to transferring from one track to another, as described above, a second audio signal may be added using the second input and its level controlled individually.

An example:

A singer recorded on track 1 should be mixed with a second one in order to obtain a duet. The singer listens to track 1 by means of earphones (inserted in socket 42), with dial 17 in Input II position. The microphone picks up the second voice and is connected to socket 32, with dial 21 in M position. Volume is controlled with knobs 20 (first voice) and 22 (second voice).

By interchanging switch positions and connections a third voice may be added, etc.

The use of a suitably placed speaker instead of the earphones is also possible.

Duoplay

Both channels of the REVOX G 36 may be used for the recording of two different monaural signals, which should be replayed later simultaneously, with dial 17 in position Tape I + II.

For example, on track 1 the sound of a TV football game is recorded, on track 2 your commentary. For language lessons, the correct pronounciation of a word may be recorded on track 1, the pupil's work on track 2, etc.

Echo-recording (synthetic reverberation)

Echo-recording effects are obtained by using the time delay between record and play heads. A recorded sound is taken from the replay head and fed back to the record head again, thus appearing delayed on the tape. This effect is used very often by dance bands.

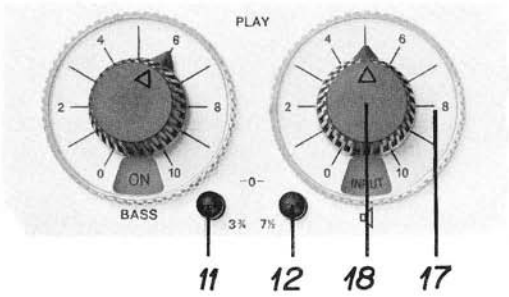
Echo-recording on track 1:

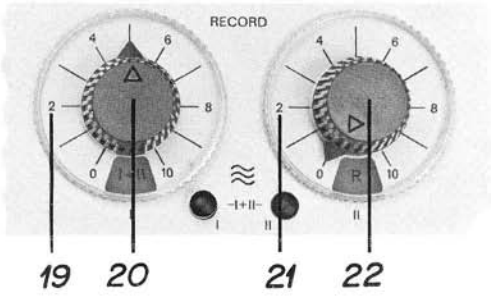
Select an input source by use of switch 21. Set switch 19 to position I-II and depress black button 13. Adjust record level with control 22. The amount of echo (reverberation decay rate) can be varied with control 20. The microphone is attached to socket 32.

When recording with echo effects onto track 2, the input functions are interchanged.

9. Use as an Amplifier

The REVOX G 36 may also be used as an amplifier independent from recording or playing a tape.
Buttons 11 and 12 should be in mid-position, selector switch 17 set to Input I or II. Selection of the appropriate input is accomplished the usual way, using switch 19 or 21. Controls 20, 22, and 18 may be used for volume adjustment.





10. Maintenance

A periodic cleaning of the head surfaces and all other parts touching the tape is necessary in order to maintain the quality and trouble-free operation of the recorder.

Special care should be given to the tape guide pin on the right hand side, as it contains the photoelectric sensing element. To assure proper functioning of the end-of-tape-switch, keep the small light-port in the right-hand guide pin free from any dirt deposits.

Remove the front head cover for cleaning by pulling it slightly upwards and unscrew the two screws of the rear head cover. The use of a soft cloth or so-called Q-Tip is recommended.

Methylated Spirits may be used if necessary to remove deposits.

WARNING:

The liquid must not be allowed to touch the gray plastic head cover. Great care must be exercised when cleaning the heads. In no case use metallic tools.

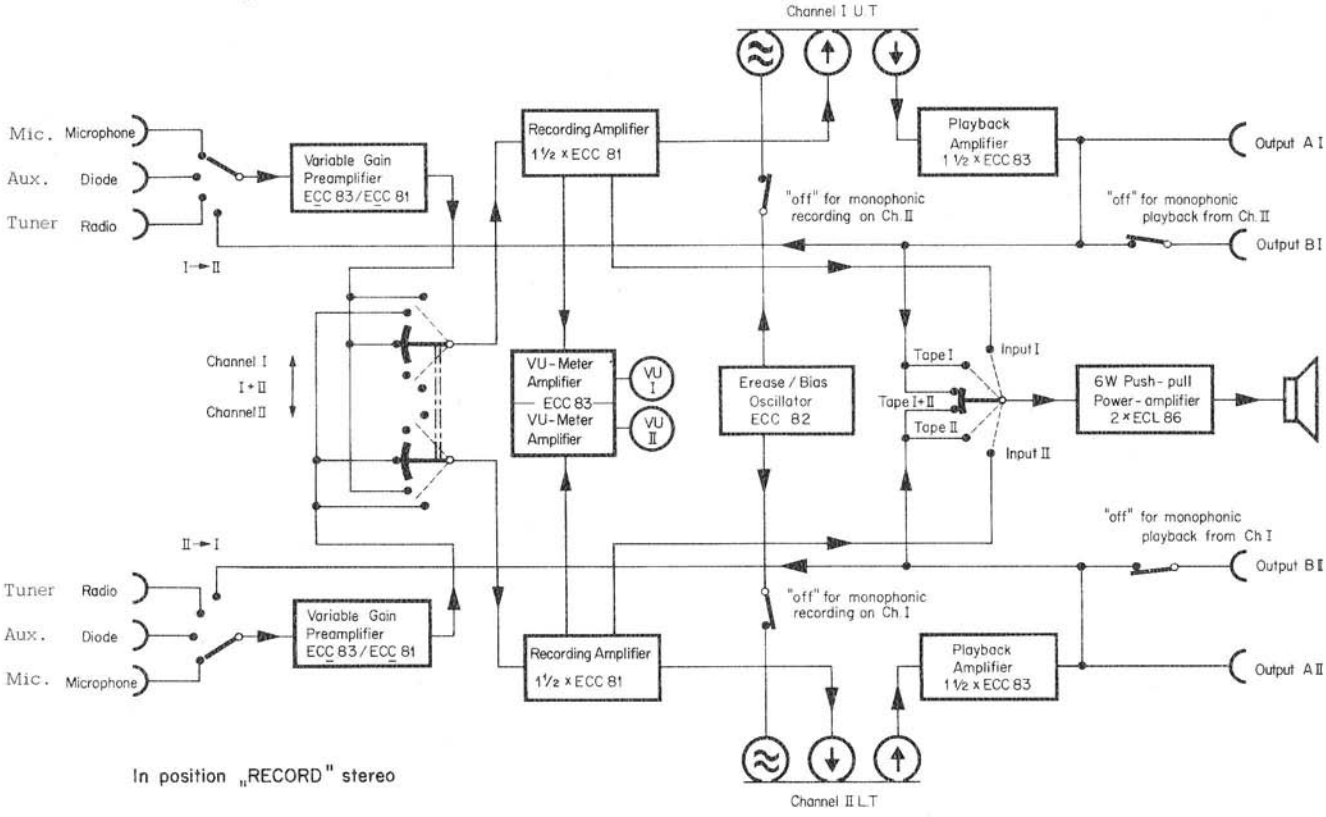
The machine must not be lubricated. All bearings are self-lubricated.

11. Technical Specifications

Tape speed:	3 3/4 and 7 1/2 ips 6/12 pole Hysteresis Synchronous capstan motor, direct drive (motor may be switched off if the recorder is used as an amplifier)
Wow and flutter: (peak reading weighted)	≤ ± 0.1 % at 7 1/2 ips ± 0.15 % at 3 3/4 ips
Tape speed deviation:	≤ 0.3% from nominal
Max. spool size:	10 1/2 " (265 mm)
Frequency response:	40 - 18.000 cps at 7 1/2 ips 40 - 12.000 cps at 3 3/4 ips +2/-3 db
Equalization:	in accordance with IEC standards 70 µs/3180 µs at 7 1/2 ips 140 µs/3180 µs at 3 3/4 ips
USA / 60 cps:	in accordance with NAB standards 50 µs/3180 µs at 7 1/2 ips 90 µs/3180 µs at 3 3/4 ips
Harmonic distortion: (overall)	≤ 3% at peak recording level
Signal to noise ratio unweighted:	2-track recorder: 55 db 4-track recorder: 52 db at peak record level with 3% harmonic distortion
Dynamic range: (overall)	2-track recorder: 55 db at 7 1/2 ips 53 db at 3 3/4 ips 4-track recorder: 52 db at 7 1/2 ips 50 db at 3 3/4 ips at peak record level (3% distortion)
Crosstalk:	mono 60 db, stereo 40 db
Oscillator-bias frequency:	70 kc/s, push-pull oscillator
Inputs per channel:	1. Microphone 3 mV, Ri = 0.5 MΩ max. 600 mV 2. Radio / Tuner 50 mV, Ri = 1.0 MΩ max. 10 V 3. Diode / Aux. 3-50 mV, Ri = 47.0 kΩ adjustable
Outputs:	2 High Impedance outputs Load resistance not less than 0.1 MΩ Eout 0.7 V (2-track) Eout 0.5 V (4-track) 1 loudspeaker output 5Ω (8Ω), 6W rms. push-pull power amplifier, internal speaker may be switched off
Tube complement:	4 x ECC 81, 1 x ECC 82, 5 x ECC 83 2 x ECL 86, 3 silicon diodes, 3 selenium rectifiers
Power line voltage:	110, 125, 145, 220 and 240 V, 50 cps
USA	117 V / 60 cps
Power requirements:	approx. 120 W
Fuses:	for 220-240 V: 0.6 A for 110-145 V: 1.2 A } 5 x 20 mm slow-blow
USA	117 V: 1,2 A slow-blow Type 3 AG

All data are valid for the 2-track as well as for the 4-track recorder unless specified otherwise.

Block Diagram



In position „RECORD" stereo

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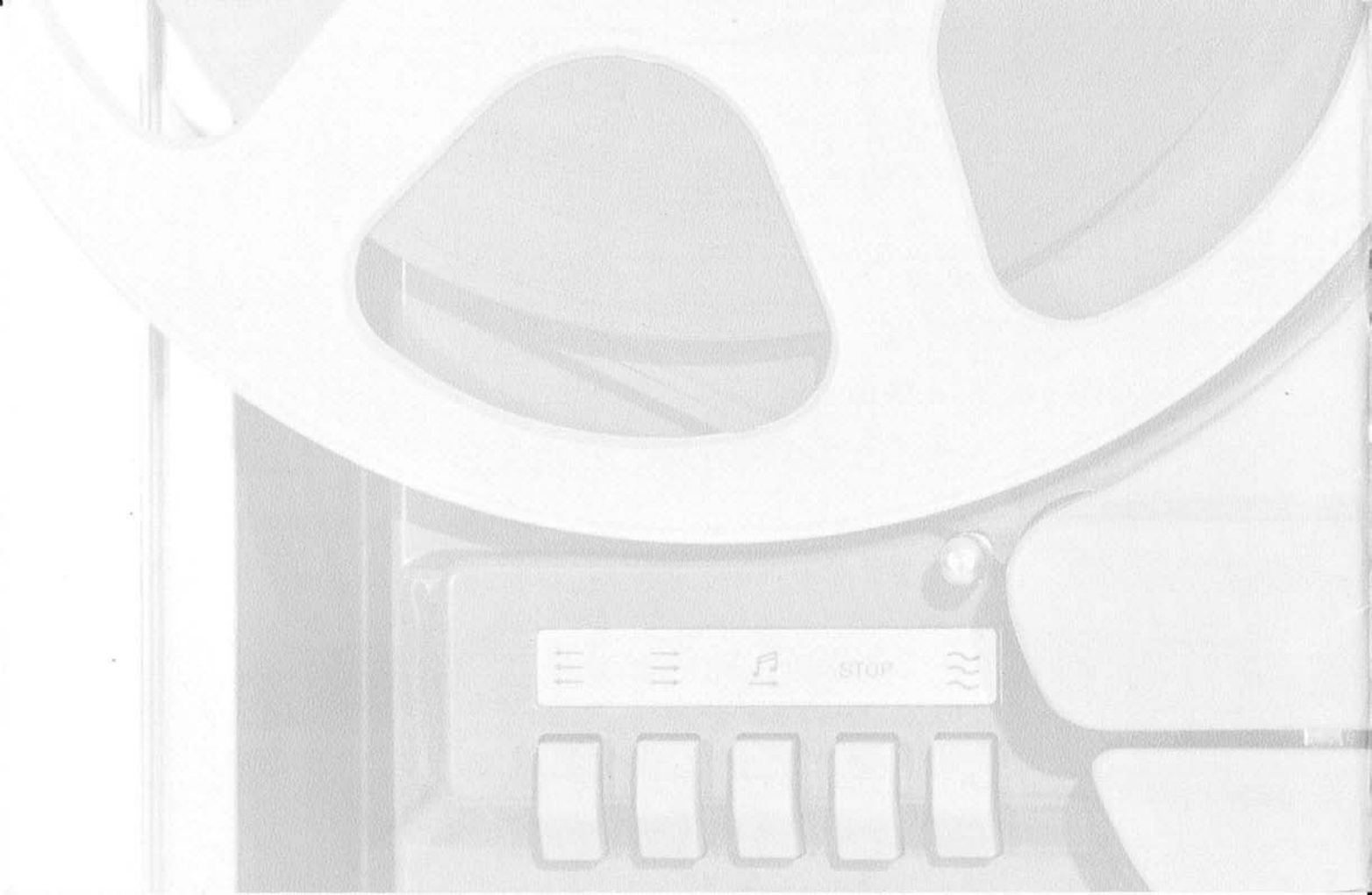
STOP