



INSTRUCTIONS FOR SETTING UP THE TRANSCRIPTOR SATURN TURNTABLE

On removing the unit from the box, remove all obvious packing, tape, etc. do not fit the lid until both the unit and the tonearm are fully set up. Examine the basic unit to see that the plug in the voltage selector panel is set to the correct voltage for your area. If the voltage plug is set to the wrong voltage range, this plug **MUST** be changed otherwise the motor may be harmed. Remember that if the voltage is wrongly set, then the frequency in your area may also be different, and this requires the use of a different pulley.

The pulley is changed by simply holding the pulley firmly with one hand unscrewing the small retaining screw at the top of the pulley, removing the pulley and replacing with one of the correct dimensions.

If the main spindle is removed, remember that a steel ball is used at the end of the spindle, this must not be lost, but is simply dropped into the main bearing housing before refitting the spindle.

Remove the platter from the packing board, and first clean the mating surfaces of the platter and the main spindle to ensure that these are **ABSOLUTELY FREE** from foreign matter, otherwise the platter will not run true, place the platter onto the spindle, and retain with the knurled platter retainer. No washers are used in this assembly, any washers found in the packing box are for transit purposes only.

Rotate the platter to ensure that this rotates freely.

Remove the rubber belt from the bag of accessories, and place this on as shown in the descriptive drawing, remember that the belt goes around the pulley, between the two pins on the flick spindle, then around the platter groove.

Connect a plug to the mains lead, to suit your mains socket, plug in and switch on at the mains, then rotate the on/off switch until the platter rotates and the neon glows, the turntable should now function correctly.

Try the speed change by pushing the flick knob down to obtain 45 R.P.M. and pulling up to obtain 33½ R.P.M. Should the belt come off when pulling up, remember this will not happen once the top plate is in place.

ARM SETTING UP INSTRUCTIONS

First remove the headshell by loosening the headshell thumbscrew, and pulling off the headshell with a forward and an oscillating sideways movement, fit your cartridge, usually to the second set of holes from the front of the shell, by means of the screws provided in the accessory bag.

Reconnect the shell to the arm, and tighten the thumbscrew.

Fit the counterweight found in the accessory bag, to the rear of the arm turning along its thread until the arm is approximately in balance.

Place an old disc on the platter.

Now look for the small mark indicated on the descriptive drawing and make sure that during the next setting up operations, this mark points towards the front as it is when despatched from the Factory, THIS IS IMPORTANT AS THE WIRING MAY OTHERWISE BE HARMED.

Loosen the height adjustment screw, and adjust the height of the arm, until the arm tube is approximately parallel to the disc when viewed from the side, retighten the height adjustment screw.

Place the template supplied onto the platter, with the hole in the template fitting over the spindle.

Loosen the basenut by placing a small screwdriver or similar instrument into one of the three radial holes in the basenut, and whilst holding the lower basenut with one hand, wrench in an anticlockwise direction with the screwdriver. Once this basenut assembly is loose, the arm should be moved forward or back until with the stylus point on the mark on the template, the front angled part of the arm tube is parallel with the marks on the template when viewed from above, the basenut assembly should then be retightened, and the tracking error is now set to optimum.

With a set of scales now set the tracking force, remember that any tonearm is a balanced beam, and is only balanced at one point. Therefore pile up some coins on the platter until the scales platform is at disc playing height, and turn the counterweight until the arm is set to the correct force. If a set of scales is placed onto a disc and the arm then set, this will introduce considerable error in the scales indication, as the force is then being set at a point above disc playing height, this could lead to tracking distortion with high compliance cartridges.

Now tie a piece of ordinary cotton (nylon is best avoided) to the bias groove in the counterweight rod, and tie the other end to the eye in the bias roller pin in such a way that the bias weight points to 7 o'clock when viewed from the front with the arm in its forward parked position.

The bias weight has been set to suit most operating conditions, but where very exact bias is required, a blank testing disc must be obtained, and the bias weight moved in or out so that the tonearm remains stationary on the blank disc when played at 33 R.P.M.

Your arm is now set to play, and it will be advisable at this point to go over once again, all the operations set out in these instructions to ensure that all is correct, and that the arm will deliver the finest possible reproduction, once set up. The arm never again requires attention.

Now the unit is ready to play. Plug the tonearm leads into your amplifier PHONO inputs, and play your first disc, the result should be all you anticipated.

FINAL SETTING UP OF THE SATURN TURNTABLE

When no further adjustment is required, to the unit, with the lid in the open position, slip this onto its hinge pins, and place the top plate on, retaining with the three retainers supplied, the unit is now ready to give you countless hours of pleasure.

CLEANING

Remove the top plate, then the acrylic cover (LID). Clean all acrylic surfaces (lid and baseboard) with washing-up liquid the aluminium finishes should be cleaned with a petroleum or spirit based liquid. The gold plate weights should be cleaned with spirit or petroleum and given a final polish with a soft cloth to give a final sheen. NEVER USE ABRASIVE POLISHES ON THE GOLD PLATING.

Small scratches in the acrylic finishes can be removed with an abrasive brass type of polish, and such a polish will in fact give a good lustre to all acrylics.

MAINTENANCE

The need for attention should rarely occur, a new belt should be fitted once every 3,000 hours of playing, and once per year, the platter and spindle assembly should be removed, and a few drops of sewing machine type oil should be applied. Should after many years, the ball show signs of wear, this should be replaced.

A very reasonable charge will be made, if after a very considerable period of use, the unit is returned to the Factory for general refurbishing. At all times every endeavour is made to return the unit to you with the minimum possible delay.

USING THE SATURN TONEARM

THE WHOLE LIFTING AND POSITIONING ASSEMBLY SWINGS AROUND THE SUPPORT TUBE. Thus the arm may be cued or positioned above any groove before lowering, the degree of damping to this rotational movement may be adjusted by the small knurled thumbscrew at the side of the arm just beneath the helmet. With the wheel in its raised position, with one hand operation, swing the whole assembly round with the arm tube in its cradle groove, until the desired band of the disc is reached. Turn the wheel in an anticlockwise direction until a point is reached when it will lower automatically due to its hydraulic lowering mechanism. This hydraulic device may be overridden, if required and manual operation performed.

Once the stylus is on the disc, swing the whole assembly back towards the front again in order to ensure correct bias compensator operation, as shown in fig. 4.

To lift the arm, swing the assembly in once again, and lift the arm on the larger diameter of the cradle, (never in the groove as this generates a sideways force on the stylus), once lifted, swing the arm tube into its groove with the thumb, or with a quick inwards movement of the swinging assembly, and return to its neutral position, a little practice, and it will be found that this lowering, raising and positioning may be done with speed and precision, indeed it is this cueing device which has led to the adoption of this arm in many professional studios, as this facility has never before been offered on any tone arm.

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