



by ORACLE

The PREMIERE turntable is essentially a synthesis of creative design, painstaking craftsmanship and advanced technological processes.

The primary goal which shaped the development of the PREMIERE was an uncompromising pursuit of excellence in music reproduction. The PREMIERE represents the culmination of everything that we have learned about disc reproduction; it is an evolutionary development of our widely-acclaimed ORACLE DELPHI.

But we had an important secondary goal; to provide a maximum of user-convenience without compromising the sound quality, and to engineer the product such that all music lovers could set it up to realize its full potential — not just technically proficient audiophiles.

We invite your critical examination of the PREMIERE as we expand in this brochure.

A handwritten signature in black ink, appearing to read "Marcel Riendeau". The signature is fluid and cursive, with a large initial "M" and "R".

Marcel Riendeau
President, Trans-Audio Corporation Ltd.

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The Groove: Nature and Problems

The musical information on a record is contained in the wiggles of the groove as it spirals in across the disc. These wiggles are a mechanical analog of the waveforms originally generated by the musicians at the recording session, and subsequently picked up by the microphones with the ultimate goal of being fed from the disc into your audio system without any modification whatsoever. For this to happen, the stylus must vibrate mechanically in **exact** accordance with the undulations in the groove. Since it is the movement of the stylus relative to the cartridge body that enables an electrical signal to be generated, it follows that the cartridge body itself must not vibrate, otherwise unwanted electrical signals would be generated and some of the desired groove information would be cancelled out. For the same reason, the record's grooves themselves must not vibrate.

Unfortunately, this delicate interrelationship is threatened through the very act of playing a record. Airborne and structure-borne vibrations are conducted to the turntable as a direct result of the acoustical energy produced by your loudspeakers.

The vinyl disc is excited by the very action of the stylus upon it. The cartridge body is also excited into resonance by the motion of the stylus, and this energy is conducted into the tonearm, causing it to vibrate.

Other sources of unwanted vibrations include the turntable motor, bearings — in fact, all of its moving parts.

The measure of excellence of any turntable / arm combination lies in its ability to protect the cartridge / groove relationship from extraneous vibrations.

Every element of the PREMIERE turntable has been designed to preserve the integrity of this relationship.

The PREMIERE Turntable Record Coupling System™ (Patent pending)

This system, which has been successfully employed in other ORACLE turntables is comprised of a special turntable mat, a screw-on record clamp, and a tapered spacer which is inserted through the threaded platter spindle.

The system uses the elasticity of the vinyl itself to force the grooved surface of the disc into close contact with the turntable mat. This results in virtually perfect damping of vinyl resonances which are absorbed by the mat and not reflected back to the stylus.

This treatment also flattens all but the most severe of warps.

The Mat

It can be seen that the properties of the mat are very important. It must be flat (and have no sculpted ridges) to ensure that no air pockets are trapped under the disc; these air pockets would resonate and excite the vinyl above them. It must also be slightly smaller in diameter than the disc in order to avoid the formation of an air cavity caused by the raised lip at the lead-in groove. For similar reasons, a recess should be provided to accommodate the raised area at the label.

The composition of the mat must be carefully determined to optimize its absorptive capabilities.

All of these features have been incorporated into the Groove Isolator Mat included with the PREMIERE turntable.

The Platter

The platter of the PREMIERE is precision machined from a special magnesium / aluminum alloy which combines rigidity and strength. The majority of its mass, concentrated around the perimeter, helps the platter achieve a high moment of inertia which contributes to speed stability, and reduces flutter induced by stylus drag during transients. The Peripheral Wave Trap™ — a special rubber elastic compound set in the rim of the platter, reduces any tendency of the alloy to resonate.

The Bearing

The bearing of a turntable can have a critical effect on the sound quality which it is capable of. Mere durability is not sufficient. The bearing must achieve a very low friction coefficient in order to ensure an even, smooth rotation of the spindle, and to reduce load on the motor. However, it is also imperative that there is no play in the bearing.

The spindle of the PREMIERE is machined of high strength steel within a tolerance of .0002". A special chrome surface treatment results in an extremely good hardness rating of 70 Rockwell. The tungsten carbide ball, which is inserted into the diamond-lapped tip of the spindle, has a hardness rating of over 90 Rockwell, making it virtually impervious to wear in this application.

We chose a specially coated tungsten carbide thrust pad (with a hardness rating of approximately 92 Rockwell A) for maximum durability and resistance to flexing.

The bushings used in the PREMIERE's bearings are manufactured of a special alloy which produces almost zero friction when interfaced with the chrome surface of the spindle. In fact, this material does not create noise but actually absorbs and dissipates into the subchassis any vibration that might be created as the platter rotates.

The Subchassis

The use of a special 7-layer laminate consisting of 4 layers of a magnesium / aluminum alloy separated by 3 layers of a special bonding agent, welded into a single structure under very high pressure, results in some distinct performance advantages. The entire assembly is very rigid but also extremely inert. This is of great importance since the subchassis has to be quite large and is therefore prone to vibration. This is controlled by the 3 inner bonding layers which act as barriers to vibration transmission by decoupling each of the 4 metal layers. These bonding layers also absorb and dissipate vibrations.

The geometry of the subchassis is also significant. We have minimized its surface area since any large surface tends to act as a diaphragm, while concentrating the majority of its mass around the centre to absorb and dissipate bearing vibrations.

The tonearm mounting plate is completely enclosed within the rigid and inert confines of a circular extension of the subchassis. This minimizes any tendency of the mounting plate to act as a diaphragm, and keeps it at the same overall level as the subchassis which enables the tonearm mass to be integrated with the overall mass of the floating assembly.

The Suspension

The fundamental purpose of a turntable suspension is to act as a mechanical filter for outside vibration. The major source of these outside vibrations is your loudspeakers while playing music, and this interference is conducted through the air, and via the structural members of your listening environment. These vibrations are difficult to deal with because they consist of the wide range of frequencies found in music.

Any vibrational energy above the tuned turntable suspension frequency is prevented from entering the playing system, and for this reason it can be generally stated that the suspension frequency should be as low as possible. The suspension of the PREMIERE is tuned to 3.5 Hz — well under the bandwidth of any music likely to be reproduced. It should be noted that while the PREMIERE's suspension has been optimized to filter out musical feedback, it may be prone to disturbance arising from footfalls on compliant floors — particularly where the floor's resonant frequency coincides with 3.5 Hz. In such instances, the remedy consists of mounting the turntable securely on a stable foundation, for example, a load bearing wall.

In the interest of GROOVE ISOLATION™, it is of vital importance that the suspension displaces the subchassis in a **vertical direction only**. A sprung subchassis turntable must exhibit no tendency towards a rocking or swaying motion. Such movement would compromise the filtering capability of the suspension and add flutter distortion. This is because the platter (and therefore the groove) is decoupled from rotational movement of the subchassis by the bearing, but the tonearm is not. In that case, the tonearm would shove the cartridge forwards and backwards as the subchassis oscillates, resulting in changes in the effective groove speed.

We have paid particular attention to this problem in the design of the PREMIERE. In common with previous ORACLE turntables, the centre of gravity of the entire floating assembly is at the same height as the fixing points for the springs. This in itself greatly reduces any tendency towards rotational movement. Also in common with other ORACLE turntables is the method of leveling the suspension by raising or lowering the entire spring assembly instead of compressing or expanding them which would vary the tuning of the suspension in an unpredictable manner. In order to absorb vertical shock transmission effectively, all springs have to be tuned to an equal frequency.

Two major problems remain. The wide variety of different tonearms (of varying mass) available on the market today makes it almost impossible to reach a state of perfect suspension equilibrium. Even if the user painstakingly tunes his suspension to accommodate his choice of arm, the often bulky tonearm cables work against GROOVE ISOLATION™ by coupling the subchassis with the unsuspended base, and by encouraging rotational movement of the subchassis.

These problems have been eliminated in the PREMIERE by designing the tonearm and turntable as one harmonious system. With a precise knowledge of the FINALE tonearm's mass, we have been able to adjust the suspension of the PREMIERE accordingly. The FINALE's cables do not connect at the base of the arm, but into a box which can be placed onto the unsprung acrylic base. Since the only connection between the tonearm and the junction box are the thread-like interior leads, the problem of cable / suspension interaction is eliminated.

The PREMIERE's suspension can be tuned to accommodate any other tonearm if the user so desires.

The Motor

The PREMIERE is equipped with a brushless DC Hall effect motor which we jointly developed with Papst. The motor develops enough torque to achieve the desired speed within one platter revolution. The motor is carefully decoupled at the acrylic base, eliminating contact with the playing system except through the belt.

The Pulley

A precise pulley is critical to the performance of the drive system because even minute variations in concentricity can cause significant speed fluctuation and improper belt / pulley contact can generate vibration noise.

The PREMIERE's pulley has been combined with a massive flywheel which combines with the platter to provide double insurance against speed instability.

The Belt

The PREMIERE's belt has been manufactured using a precision injection molding process which results in a grain orientation free of internal stresses. The belt is then ground to exact specifications, virtually eliminating variations in thickness and horizontal play. The belt has been developed to maximize the transfer of torque while minimizing vibration transmission. By keeping the belt under low tension, wear-causing stress on the motor bearing and shaft is reduced while the lifespan of the belt is increased.

The Control Unit

The electronics and controls by which the user can select the desired speed of the PREMIERE turntable are housed in a separate unit. A one-metre connection between the unit and the turntable affords flexibility of placement.

The pitch can be adjusted ± 5 per cent of the standard playing speed to accommodate the growing number of professional musicians who have noted speed errors in produced discs of their performances. The selected speed appears on a digital display and a memory chip allows automatic reversal to the 33.33 and 45 standards whenever the speed selection buttons are depressed.

The FINALE Tonearm

The same degree of engineering finesse that distinguishes the PREMIERE turntable is evident in the design of the FINALE tonearm. While the goal of the turntable is to isolate the groove from extraneous vibration, the goal of the tonearm is to isolate the cartridge. We have explored the role of each element making up a tonearm in order to reach a new standard of performance for the FINALE.

The Head Shell

The non-detachable head shell on the FINALE and the main arm tube are made of an aluminum / magnesium alloy which provides rigidity and low mass. The diameters of the head shell and the main arm tube are carefully controlled at the coupling juncture so that an extremely rigid connection results when they are pressure-fitted. This method ensures that the coupling will remain rigid through changes in humidity and temperature due to the harmonious expansion and contraction of the alloys used.

Finally, to further reduce the resonance, the head shell is made of two rigidly assembled sections.

The Arm Tube

The arm tube must be rigid in order to resist flexing when subjected to the vibrational energy radiated by the cartridge, but rigid materials are inherently prone to resonances which if reflected back to the cartridge would result in coloration. Designs that employ rubber decouplers (for example at the head shell) achieve low coloration at the expense of rigidity, hence information lost.

The FINALE's arm tube has been broken up into two sections, joined towards the pivot end by two rigid coupling braces. Due to the differing characteristics of each element comprising the arm tube, the resonances are split up into many frequencies of diminished amplitude, and many of these are converted to a frequency range above the bandwidth of the cartridge.

This means that the FINALE allows the maximum amount of information to be retrieved from the groove without the penalty of high coloration. A further design benefit arising from this approach is that the counterweight, mounted on the lower arm tube, has its centre of gravity at the same plane as the stylus. This results in superior warp-riding characteristics.

The Bearings

The bearings of a tonearm are faced with the near-impossible task of providing rigidity and low friction at the same time. The four bearings of the FINALE that control vertical and horizontal motions in a gimbal configuration, are Swiss-sourced and manufactured to the highest standards that modern technology can provide.

Vertical Tracking Angle Adjustment System (VTA)

It is essential to adjust the tonearm such that the cantilever effects the proper VTA when the stylus is set in the groove, in order for it to accurately retrace the action of the cutting mechanism at the time of the disc's manufacture. Conventional tonearm manufacturers instruct the user to raise or lower the arm base such that the tube is parallel with the disc's surface when the stylus is set in the groove. This procedure is unsatisfactory for a number of reasons.

Record manufacturers have changed the standard for the cutting angle, so older and newer discs require differing VTAs. In practice, record manufacturers rarely adhere strictly to the standard anyway, and marked differences have been observed among various releases. Variations in vinyl thickness can also effect changes in the VTA required. To complicate the issue further, cartridges often exhibit gross variations in VTA (when "properly" mounted with the arm-tube parallel) not only from manufacturer to manufacturer, but from sample to sample due to quality control problems of small-scale engineering.

Due to these factors, no single VTA setting is satisfactory for the accurate reproduction of a record library. The bearing assembly of the FINALE is rigidly anchored to a VTA adjustment tower, through which a threaded stem attached to a calibrated knob allows minute variations in height as little as .001" at a time. Furthermore, this adjustment can be accomplished **while the record is playing**. Thus the FINALE allows the user to optimize the VTA for each disc via the only reliable method — by ear.

Azimuth Adjustment System

Micro adjustment of the cartridge's side to side angle can be easily achieved to provide optimum tracking and channel separation. Provision for this adjustment is located at the junction of the main arm tube and the front coupling brace.

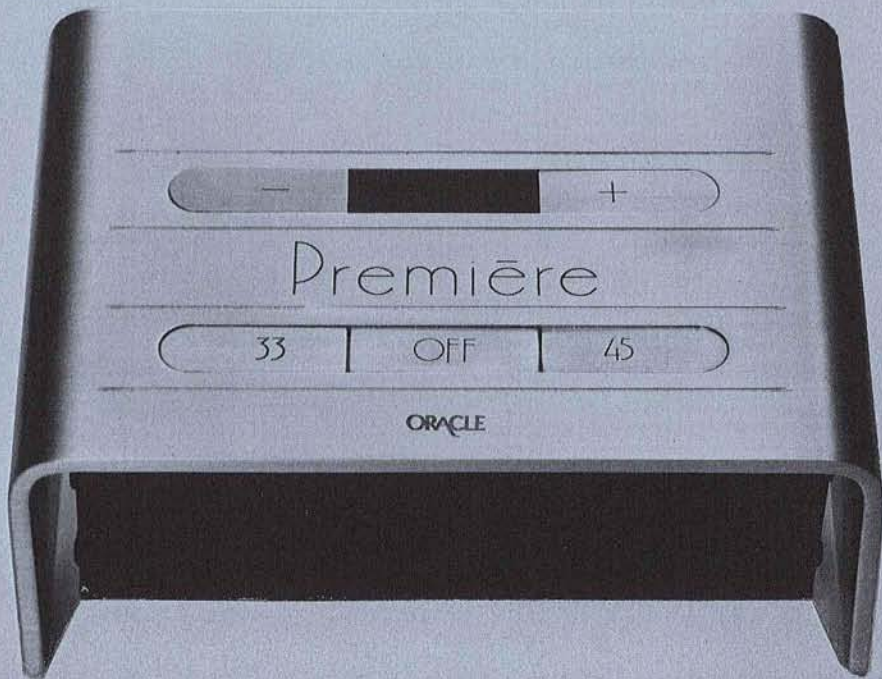
Auto-lift System

The FINALE features auto-lift actuated by the cueing mechanism, allowing listeners to savour musical performances to the end in tranquility. The system is mechanically triggered as the tonearm reaches the run-out groove, and its inclusion does not result in any sonic penalty.

RC Compensation Box

The oxygen-free litz wires that connect to the cartridge terminals are conducted through the arm tube and into the RC Compensation Box which can be placed on the acrylic base. Inside this box is a printed circuit board which allows the user to optimize the resistive / capacitive loading for the cartridge of his choice. This feature also ensures that the suspension will remain unaffected by interference from the bulky tonearm cables.

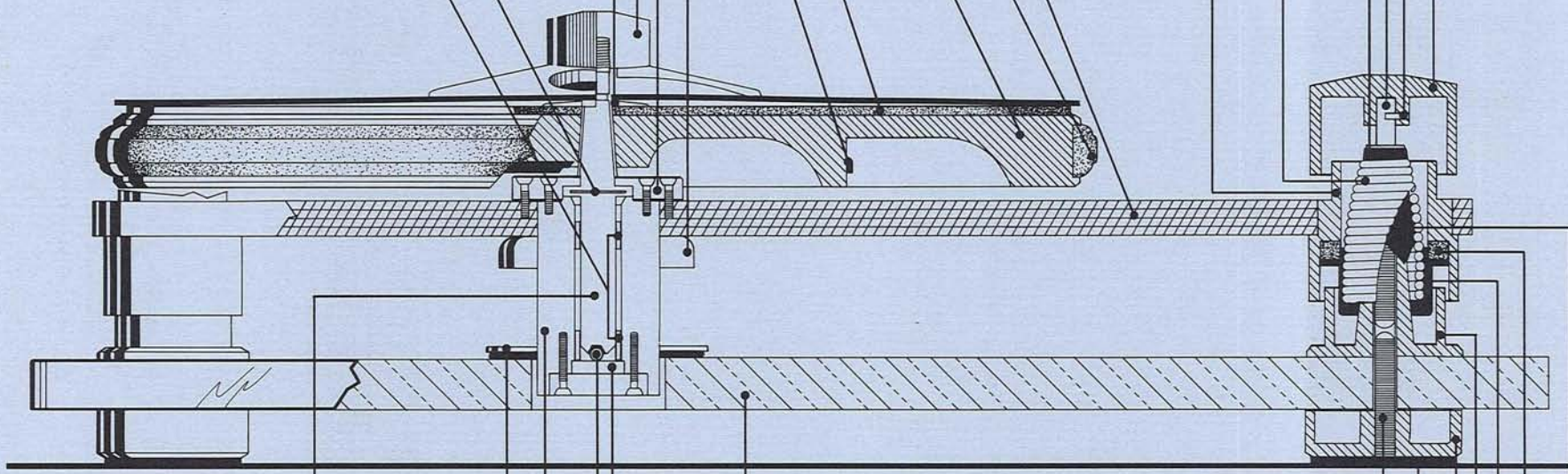
Technical
Section



SUBCHASSIS
 PERIPHERAL WAVE TRAP
 PLATTER
 MAT
 DRIVE BELT
 MOTOR
 BEARING HOLDING PLATE
 COUPLING DISC
 TAPERED WASHER
 SPINDLE LOCK RING
 BUSHINGS

SUSPENSION
 LEVELLING KNOB
 DOWEL PIN
 SUSPENSION
 LEVELLING STEM
 POLYETHYLENE SLEEVE
 AND RUBBER DAMPER ASS'Y
 BELL SHAPED SPRING
 SUSPENSION
 HOUSING

10

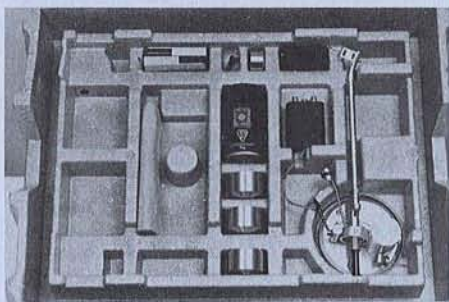


SPINDLE
 MOTOR BASE
 BEARING ASSEMBLY
 TUNGSTEN CARBIDE TIP
 THRUST PAD
 BASE PLATE

STUD
 FELT PAD
 ADJUSTABLE FOOT
 LOCK NUT
 POLYETHYLENE
 SPRING SUPPORT
 SPONGE RUBBER
 FELT DAMPER

Unpacking your PREMIERE

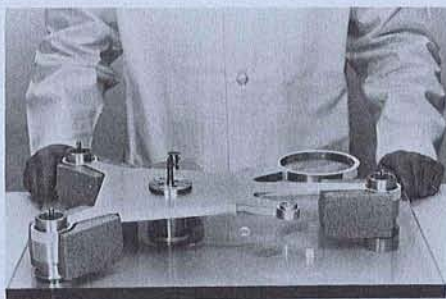
- 1) Remove the inner box by lifting it straight up and out.
- 2) Remove the straps binding the packaging assembly together.
- 3) Select a clean, flat work surface for setting up the turntable making sure that there is adequate light.
- 4) Remove the polystyrene cap piece.
- 5) The tonearm is mounted in the second layer of packaging and is not attached to the subchassis. Carefully remove the second layer of packaging and set it on your work surface; hold the tonearm bottom plate from under the polystyrene piece.



Locate the proper Allen wrench to remove the three screws holding the arm and leave it in place until ready for installation.

Put the bottom plate and screws with the arm and set the polystyrene piece aside.

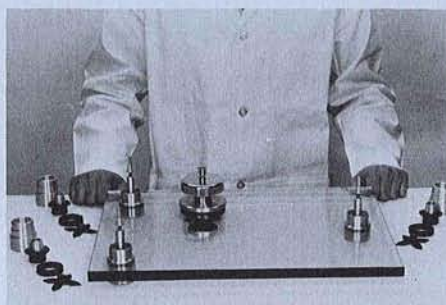
- 6) Remove the acrylic base / subchassis assembly and place it on your work surface.



NOTE: Your PREMIERE's packaging has been carefully designed to protect it from the hazards of shipping. It is advisable to save it for future use.

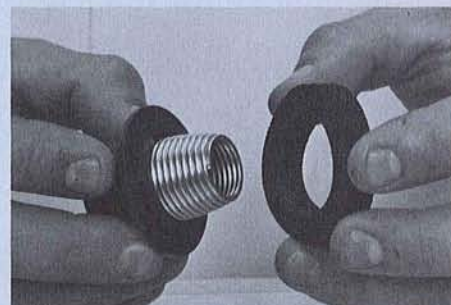
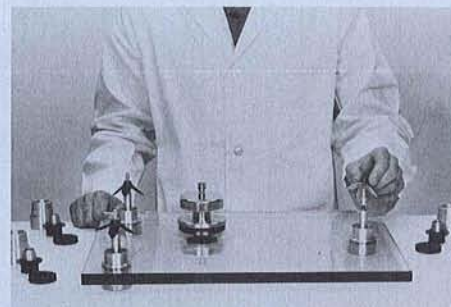
PREMIERE Assembly

- 1) Remove the laminated subchassis from the three suspension towers by lifting it straight up, and set it aside.
- 2) Remove the polystyrene support blocks from the suspension towers. Next, remove the protective plastic film from the acrylic base. Remove the three suspension housings and the springs in order to clean the acrylic base with the sample can of Brilliance acrylic cleaner supplied.
- 3) Regroup all suspension parts making sure that the color-coded springs are positioned as follows:
Front left — gray
Rear left — yellow
Right side — green.

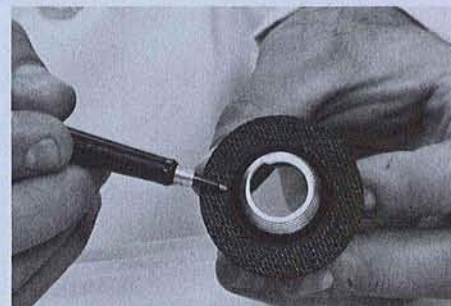


NOTE: Each spring is optimally tuned at the factory to evenly share the load as presented by the subchassis with the FINALE tonearm. It is imperative that the spring is not twisted or moved in the support housing or this relationship will be disturbed.

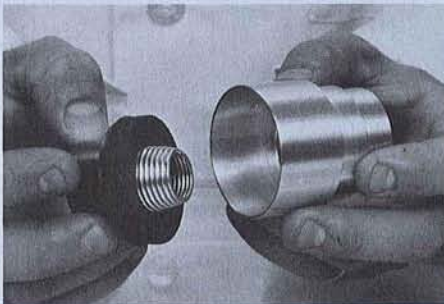
- 4) Locate the three rubber damper assemblies and install them on the suspension height adjustment stem.



- 5) Pick up a spring assembly and a sponge rubber ring. Position the sponge rubber ring well around the lip on the top of the polyethylene spring support. Repeat the procedure for the other two springs.

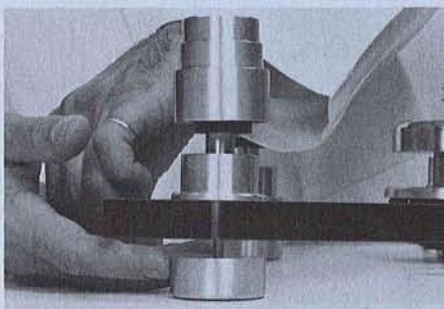


6) Install the springs into the suspension housings, and place the entire assembly onto the appropriate suspension height adjustment stem observing the color code previously mentioned.

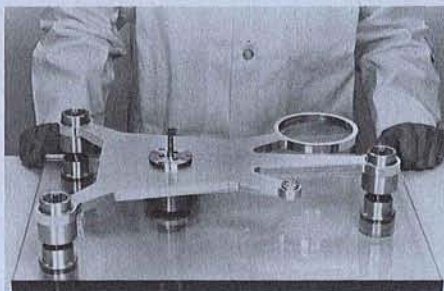


NOTE: Align the marks on the spring supports such that they face the centre spindle of the turntable.

7) Level the base by adjusting the height of the feet, mounted on threaded shafts. (Only rough leveling is required at this time: precise leveling occurs after the turntable is moved to its final position.)



8) Install the subchassis onto the suspension towers, using extreme care.



9) Retrieve the platter from the polystyrene packaging and install it on the spindle.

NOTE: The platter hole and the spindle are tapered. Extreme care should be taken during installation, making sure that there is no dirt on either surfaces.

The belt must not be installed yet.

Installing the Control Unit

1) Locate the control unit in the packaging. Connect the AC input line into a convenient wall outlet.

Plug the 7-pin DIN connector coming from the motor-base assembly into the control unit.

2) Now set the turntable aside so you can use the work surface to prepare the tonearm.

Cartridge Installation

1) Select the right screws for mounting your cartridge. Remember that steel screws are two-and-a-half times the weight of aluminum screws, and any unnecessary increase in mass here will have an adverse effect of warp-riding.

2) Before installing the cartridge, make sure that the stylus protector is firmly in place. Tighten the screws just enough so that the cartridge can still be moved. When the use of a nut is required, we recommend mounting from the top of the head shell. Cartridge alignment will be completed after the tonearm has been installed.

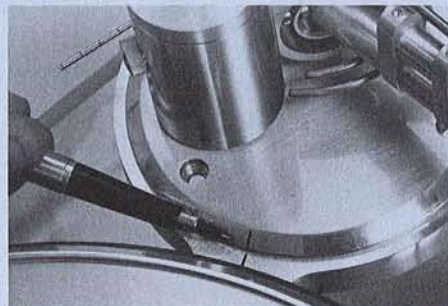
NOTE: We do not recommend the use of any putty or damping compound between the cartridge and head shell, or the use of nylon spacers and screws since these materials will not allow a firm enough coupling.

Place the turntable back onto the work surface. You are now ready to install the tonearm.

Tonearm Installation

The tonearm base and the subchassis are accurately marked to facilitate their installation.

1) Set the FINALE on the subchassis and align the marks carefully.



2) Locate the tonearm mounting plate and screws in the second layer of packaging, and mount them on the subchassis.

Tighten the screws gradually.

3) The RC Compensation Box may be placed on any convenient surface or on the acrylic base. The connecting wires are too compliant to interfere with the suspension. A printed circuit board is housed in the box which can be removed for the soldering of resistors and capacitors which may be desirable depending upon your choice of cartridge.

NOTE: The assistance of a qualified technician may be required to achieve RC compensation. Consult your dealer.

4) To remove the PC board, remove the screw holding the box together and gently slide the circuit out of the aluminum housing.

5) To reassemble, simply reverse the procedure.

Cartridge Alignment

NOTE: Make sure that you use the section of the protractor marked "FINALE".

1) Place the Groove Isolator mat on the platter.

2) Locate the CALIBRATOR disc in the packaging and set it on the platter.

3) Remove the stylus protector and set the tracking force within the range recommended by the cartridge manufacturer.

NOTE: Refer to the instruction for tracking force adjustment on page 13.

4) Set the tonearm down such that the tip of the stylus rests precisely in the indentation in the center of the adjustment grid.

5) Turn the VTA knob until the arm tube is parallel to the disc.

NOTE: Refer to the instructions for VTA adjustment on page 13.

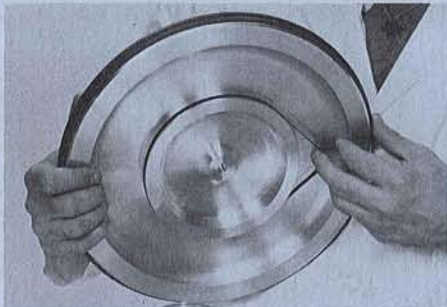
6) Move the cartridge forward or backward in the head shell such that the sides of the head shell are lined up with the grid when viewed from above.

Make sure that the cartridge body is also parallel to the grid (and therefore parallel with the head shell).

NOTE: Extreme care should be taken during all stages of this procedure to prevent damage to the delicate stylus.

Adjusting your PREMIERE

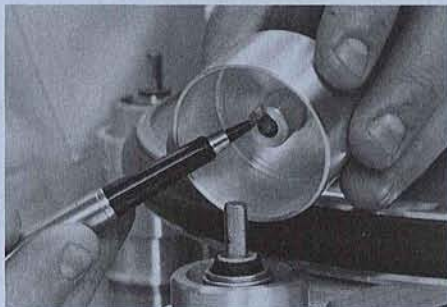
1) Locate the belt in the second layer of packaging. Remove the platter and install the belt around the inner rim. Hold the belt with one finger so that you can mount the platter on the spindle and loop the belt around the pulley making sure that there are no twists.



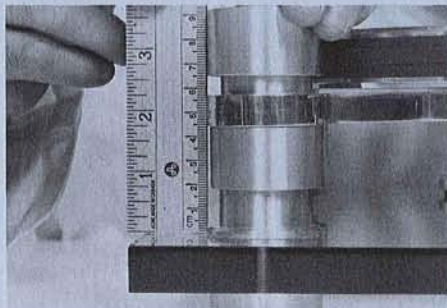
NOTE: Extreme care should be taken to avoid overstretching of the belt. Make sure that your hands are clean and dry before handling the belt.

2) Locate the tapered washer in the tool bag supplied, and place it over the spindle, tapered side up.

3) Remove the three suspension adjustment knob from the second layer of packaging, and install them on the suspension adjustment stem aligning the slot in the knob with the guide pin.



4) Adjust the suspension height to 19 mm (3/4"); this measurement should be taken from the top of the acrylic base to the bottom of the suspension tower.



The final leveling will be done when setting the turntable in its permanent location, but it is required at this time to facilitate proper installation and fine-tuning of the tonearm.

5) Level the acrylic base by turning the adjustable feet. A spirit level is required for this operation.

6) Level the floating assembly by turning the suspension leveling knobs. Turn the knob counter-clockwise to raise the suspension and clockwise to lower it, using the spirit level mounted on the subchassis as a guide.

NOTE: In order to obtain an accurate reading from the level, position yourself directly over the centre of the level and view it with one eye closed.

7) Retrieve the clamp from the bottom section of the packaging and screw it lightly onto the threaded spindle.

Fine Tuning your FINALE Tonearm

The FINALE arm is a precision instrument and should be treated as such. No unnecessary force should be applied to the bearings.

Tracking Force Adjustment

1) Remove the appropriate counterweight from the second layer of packaging and mount it to the rear of the tonearm.

2) Obtain a tracking force gauge and adjust the downforce to the recommended value given by the cartridge manufacturer.

Vertical Tracking Angle Adjustment (VTA)

1) Place the CALIBRATOR disc on the mat.

2) Cue the arm down so that the stylus rests on the center of the black reflective square on the disc.

NOTE: Looking from the side of the cartridge there should be an even angle reflection on each side of the stylus.

3) If this is not the case, loosen the VTA tower-locking screw.

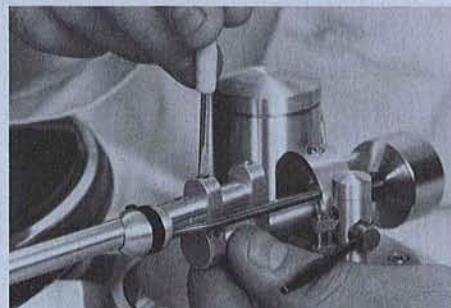


4) Rotate the calibrated knob clockwise to lower the arm and counter-clockwise to raise it. Each mark on the calibrated knob indicates one-thousandth of an inch (.001") of vertical displacement.

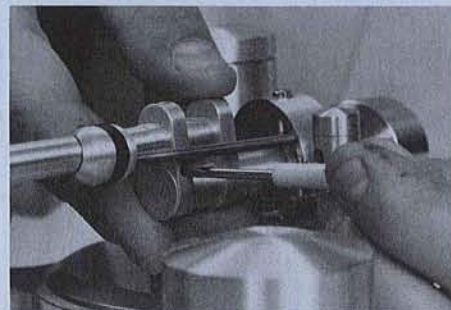
NOTE: With the VTA tower locking screw loosened, this adjustment can be performed while the record is playing so that the optimum setting can be judged by ear.

Azimuth Adjustment

1) Loosen the arm tube locking-screws on top of the coupling braces.



NOTE: The azimuth adjustment screw is located on the right side of the front coupling brace.



2) Cue the arm such that the stylus rests on the black reflective square on the disc. Looking at the stylus from the front, there should be an even angle reflection from the surface. If not, use a flat screwdriver and screw clockwise to tilt the cartridge towards the right, and counter-clockwise to tilt it towards the left. Once the correct angle has been reached, tighten the locking screws gently.

NOTE: If a major correction has been required, the VTA adjustment should be redone.

Always support the lower end of the arm tube while tightening the lock screws or tuning the azimuth adjustment screw to protect the arm bearings.

Anti-skating Adjustment

Due to the nature of tonearm geometry, the groove tends to pull the stylus towards the centre of the disc and some amount of force should be applied in the opposite direction to counteract this. This amount varies according to the tracking force and the type of stylus shape employed.

This amount of anti-skating force can be increased by sliding the weight along the L structure located at the bottom right of the tonearm base, to give the L more leverage, or decreased by sliding it towards the arm base.

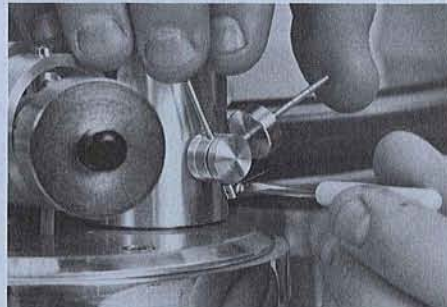
In order to determine the amount of anti-skating force required visually, examine the stylus and compare its position relative to the cartridge body when at rest and when playing the groove. If it inclines towards the centre of the disc, increase the anti-skating; if it inclines towards the outside grooves, decrease the anti-skating.

An insufficient amount of anti-skating audibly manifests itself as right-channel distortion. If there is too much anti-skating, the left channel will be more prone to break-up.

NOTE: We recommend the use of a test disc to determine the optimum amount of anti-skating. Consult your dealer.

Auto-lift Adjustment

The auto-lift adjustment screw is located at the base of the anti-skating levers at the rear of the tonearm. Place a record on the platter and cue the arm down just before the run-out groove. The auto-lift should engage 10 mm before the dead groove. To adjust, loosen the lock-screw and adjust the length of the thread as required.



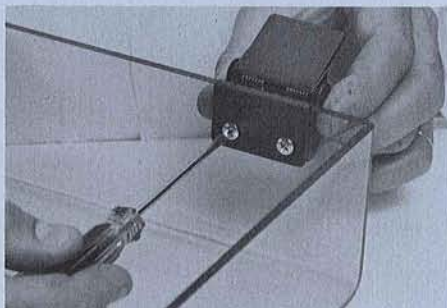
Attaching the Dust Cover

1) Locate the dust cover and hinge assemblies.

2) Place the dust cover upside down on your work surface with the back (the long side with two sets of holes) towards you.

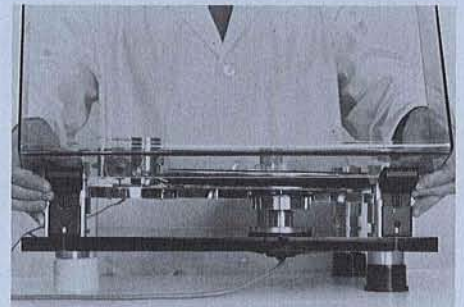
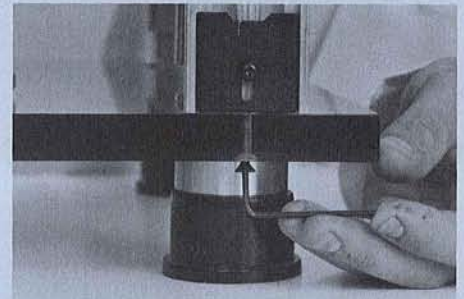
3) Use a Phillips screwdriver to remove the screws from the hinge assembly.

4) Place the hinge against the outside of the dust cover with the angled hinge facing away from the cover. Position the loose metal plate on the inside of the cover, align the holes, insert the screws and tighten moderately.



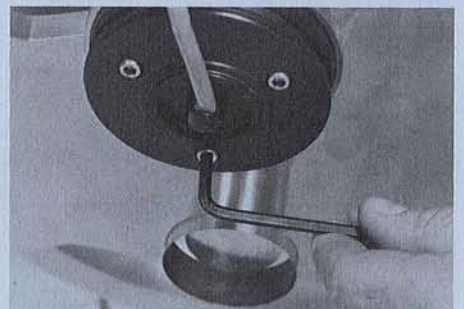
5) Set the turntable so that the rear edge of the acrylic base hangs out over the edge of your work surface, providing easy access to the hinge screw holes.

Using a 1/8" Allen wrench, remove the mounting screws. Attach the hinge supports on the acrylic base. Install the dust cover by sliding the support into the hinges.



Motor Angle Adjustment

Before proceeding with this adjustment, verify that the acrylic base and the subchassis are still level.

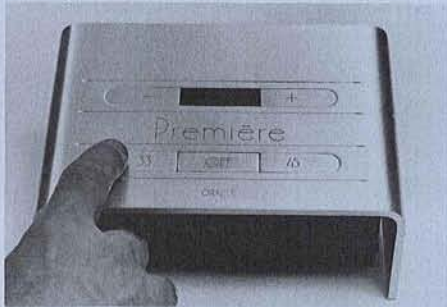


Three screws hold the motor in place. The two screws parallel to the rear of the acrylic base are factory adjusted and should require no further attention.

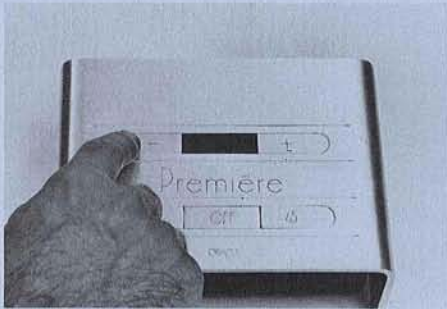
The front screw can be adjusted to ensure that the belt rides in the center part of the pulley. This adjustment is done from under the acrylic base.

Control Unit Operation

- 1) Start the turntable by pressing the 33 or 45 speed selection button.



- 2) Press the "OFF" button to stop the unit.
- 3) Increase the selected speed by pressing the button to the right of the digital display.
- 4) Decrease the selected speed by pressing the button to the left of the digital display.



NOTE: There is a 1/100 RPM speed variation every time either button is depressed. The speed can be varied to a maximum of ± 5 per cent of the 33 or 45 standards.

- 5) Depressing the 33 or 45 speed selection buttons instantly brings the speed back to the set reference.

Speed Calibration

Potentiometers for speed calibration are located at the back of the control unit. To determine if these require adjustment, use the strobe disc supplied with the turntable.

If adjustment is necessary, depress the 45 speed selector button and turn the potentiometer using the flat screwdriver supplied in the tool kit. An increase in speed is effected by turning the screwdriver clockwise, and a decrease by turning it counter-clockwise.

Now perform the same operation for the 33 RPM speed.

NOTE: Make sure that the digital display reads "45.00" and "33.00" respectively before carrying out this operation.

NOTE: The AC circuit is protected by a .5 ampere fuse.

Tightening the Record Clamp

Overtightening the record clamp could result in damage to your records. For optimum performance the clamp needs only be finger tight. Gently tapping the run-out groove area using a pen or pencil will provide an audible indication of how well the record is coupled with the mat.



Improper clamp tightening may result in misaligned azimuth as the disc assumes a concave rather than a flat surface. This can be determined by clamping an LP with an unusually short playing side, using the smooth black lead-out area as a reflective surface to check azimuth.

Tips to Maximize Performance

- 1) Your PREMIERE turntable is equipped with a superb suspension system capable of filtering out virtually all unwanted mechanical energy. Like all turntables, however, it performs at its best when located on a solid platform well away from your loudspeakers. For optimum sound quality, we recommend that you mount the PREMIERE on a solid foundation — preferably on a shelf anchored to a load-bearing wall — away from the direct path of the loudspeakers.

- 2) If your system is capable of generating high sound pressure levels (SPL) at 20 Hz and below, try using the PREMIERE without its dustcover attached. Under such circumstances, the dustcover may act as a diaphragm and transmit energy to the acrylic base exceeding the filtering capability of the suspension.

- 3) When the turntable mat becomes dusty, it should be cleaned with Brilliance, the foam wiped off with the lint-free cloth supplied. Allow the cleaner to dry by itself.

- 4) Make sure that the peripheral wave band is firmly and evenly seated around the platter.

- 5) Certain types of record warps may be flattened more readily with the tapered washer placed on top of the mat (instead of underneath the mat).

Maintenance

- 1) The bearing and spindle assembly are designed to offer many years of trouble-free operation. Each bearing assembly on the PREMIERE is specially lubricated and permanently sealed to the spindle. No service is required.

- 2) All metal parts (with the exception of the bearing and the spindle) are manufactured of an aerospace-grade magnesium/aluminum alloy treated with a durable baked acrylic finish. They may be periodically cleaned with a soft cloth and a mild detergent. **Do not use a solvent-based cleaner which would mar the acrylic finish.**

- 3) All acrylic parts should be cleaned with Brilliance and a lint-free cloth.

- 4) Every 6 months, remove the platter and clean the belt, the motor pulley, and the inner rim of the platter with a few drops of denatured alcohol and a clean lint-free cloth. Check the belt for signs of deterioration, such as cracking or hardening. Under normal circumstances, the lifespan of the belt should be approximately 2 years.

Accessories

- 1) Replacement parts are available through your dealer.
- 2) Transformer / power supplies are available in two versions:
 - a) 100-115-130 VAC (50-60 Hz).
 - b) 200-220-240 VAC (50-60 Hz).
 Power consumption: 500 mA at 24 volts.

General Description PREMIERE Turntable

Speeds: 33 1/3 and 45 RPM (adjustable + or - 5 per cent).

Drive system: Precision injection-molded flat belt.

Motor: DC Oracle/Papst (Hall effect, 3-phase, brushless).

Suspension: Spring-suspended floating subchassis tuned to 3.5 Hz.

Dimensions: 80 cm x 60 cm x 26 cm.

Weight (with FINALE tonearm): 16 kg.

FINALE Tonearm

Effective length: 250 mm.

Effective mass: 8.5 g.

Overhang: 16.5 mm.

Offset angle: 22°.

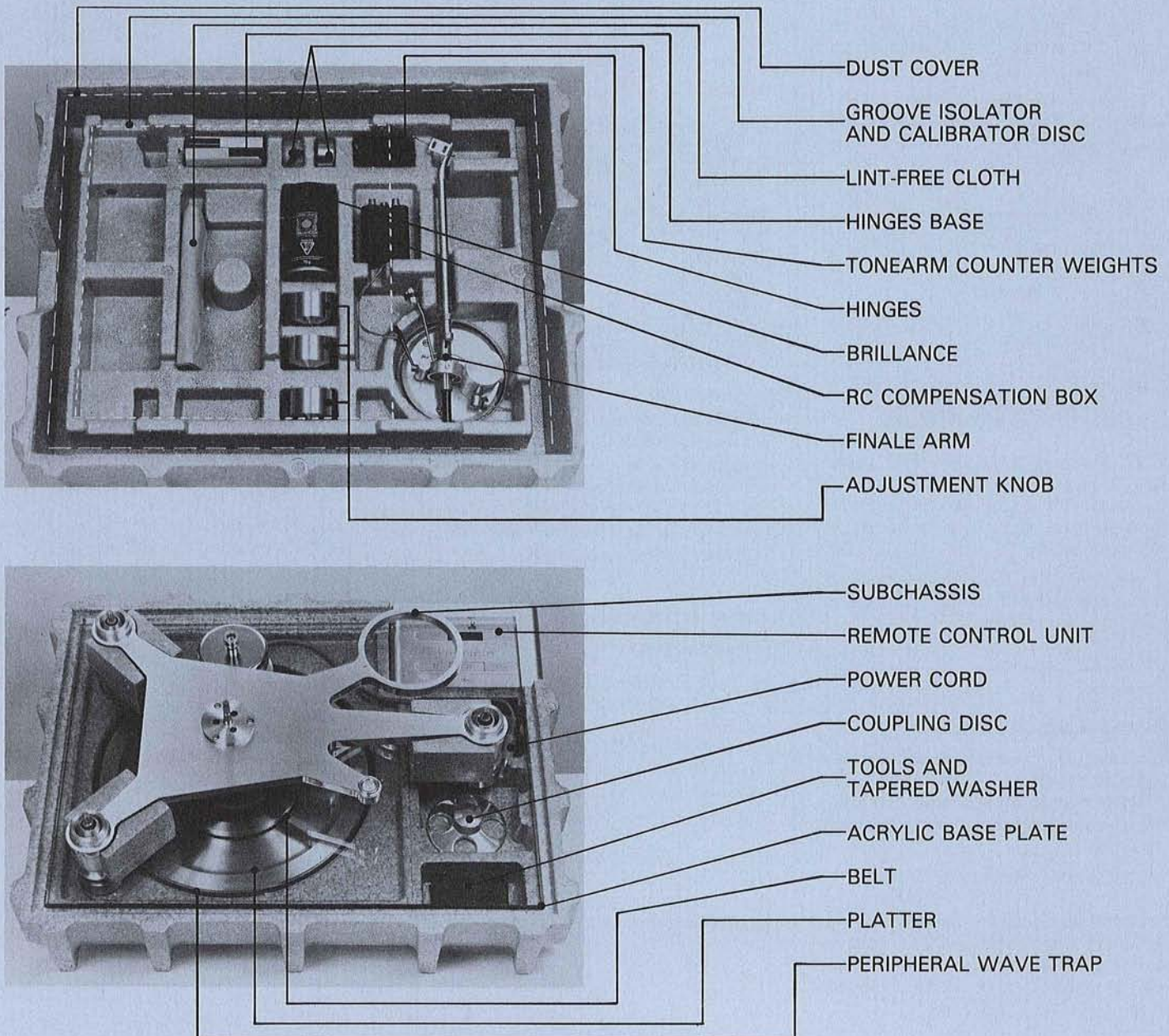
Allowable cartridge weight: From 5 g to 25 g.

Horizontal and vertical friction: Less than 15 mg.

Recommended cartridge compliance range: 50 to 10 $\mu\text{m/mN}$.

Weight: 0.54 kg.

Packing List





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505 Industrial Blvd.
Sherbrooke, Québec, Canada
J1L 1X7

