TABLE 1—OUTPUT CONNECTIONS

Models	Speaker Line	Terminal Connections *	Other Connections
CT35 & CT100	4Ω Unbalanced	4Ω and COM 1	Close link between COM 1 and GND
	4Ω Balanced	4Ω and COM 1	Open link between COM 1 and GND
All models	8Ω Unbalanced	8Ω and COM 1	Close link between COM 1 and GND
	8Ω Balanced	8Ω and COM 1	Open link between COM 1 and GND
All	16Ω Unbalanced	16Ω and COM 1	Close link between COM 1 and GND
	16Ω Balanced	16Ω and COM 1	Open link between COM 1 and GND
All	25V Unbalanced	25V and COM 1	Close link between COM 1 and GND
	25V Balanced	25V and COM 1	Open link between COM 1 and GND
	25V Balanced, CT gnd.	25V and COM 1	Connect jumper between 25V CT and GND
			Open link between COM 1 and GND
	70V Unbalanced	Pins 2 and 3	Connect impedance selector to COM 2
			Connect jumper between COM 2 and GND
All	70V Balanced	Pins 2 and 3	Connect impedance selector to COM 2

Also see text under "Output Connections"

ROOM EQUALIZATION: With speakers connected and one microphone in normal operating location, turn amplifier on and proceed as follows:

1. Connect microphone to appropriate MIC input of amplifier.

2. Set all five acoustic filter controls to zero (center position).

3. Turn MIC volume control half-way up and the three other MIC volume controls to zero.

4. Advance MASTER volume control slowly until feedback is heard.

5. Note the frequency of the feedback tone, and determine which of the five selected frequencies on the Acoustic Equalizer is closest to it.

6. Move the control determined in Step 5, above, down toward minimum until feedback disappears.

7. Advance MASTER control again and note whether feedback is heard at another frequency.

11. Note and record the settings of the individual filter controls and the MASTER control. These settings are generally applicable to all four MIC input channels, if the microphone remains in the same position.

12. If the position of the microphone is changed or additional microphones are used, some adjustment in the feedback controls may be necessary.

COMPRESSOR LIMITER: The COMPRESSION control is used to provide relatively uniform output from the amplifier regardless of variations in the input levels. This is particularly important in speech applications, where a microphone may be used by a number of people with varying voices and microphone techniques. It is also useful for musical programs, particularly when handling background music.

The COMPRESSION control is turned clockwise to the