

The DIRECTOR[™]

Model 15

Dual-Input 6-Zone Speaker Switcher with Impedance Protection

CONGRATULATIONS!

You now own a remarkable solution to enjoying music all over your home . . . without having to buy additional, expensive power amplifiers. The American-designed, American-built Director[™] incorporates functions and features which make it both easy to operate and safe to use with virtually any receiver, integrated amplifier or power amplifier (depending on how you choose to use your Director[™] — there ARE certain common-sense power limitations which are described farther on).

Control up to six pairs of speakers. Now you can retire that menagerie of boom boxes, clock radios and cheap compact systems you may have relied on as music sources in different parts of your home. Now, thanks to a growing selection of quality, in-wall and ceiling speakers (and The Director[™]), you can have high fidelity stereo virtually anywhere: bedrooms, bathrooms, dining room, kitchen, family room — even patios, decks or pool/spa areas.

Fail-safe amplifier protection. Since you've bought this unit, you either knew in advance or have been warned what happens when you try to wire lots of speakers to one amp. It's toast time. Each set of speakers lowers the impedance load of the amplifier. When overall system impedance continuously goes below four ohms, virtually all amps buy the farm. The Director[™] incorporates IMPEDANCE PROTECTION circuits which insure that your valuable power amplifier (or receiver) never "sees" a system load below four ohms — even with SIX sets of speakers in simultaneous operation. (Note: this feature can be removed from The Director[™]'s main system outputs, but always remains in effect where it's needed on the other five sets of speakers).

Main "zone" level control with bypass. You may consider it needless jargon, but we audio types tend to refer to different parts of a house as zones. Your main zone will most probably be the room where your stereo system and largest loudspeakers are. The Director[™] allows you to independently control the volume of these main zone speakers in relation to the volume level of Zones 2 through 6. While this is a very handy feature in most cases, it may not appeal to some owners of esoteric, audiophile speakers systems who employ a "straight wire" approach to their main system. Thus The Director's LEVEL control can also be bypassed with a simple switch.

AudioControl[™]

making good stereo sound better

22313 70th Ave. West • Mountlake Terrace, WA 98043

Phone (206) 775-8461

Different tunes for different rooms. What if you want to watch Attack of the Mutant Vampire Bananas in glorious Dolby Pro Logic_™ Surround Sound in your main listening room, but your teenage son wants to study to the soothing strains of heavy metal in his room? With the addition of a second power amplifier, The Director_™ lets you select one sound source for your main speakers and another for the rest of the house (well, maybe just for your teenager's room).

Easy to install; easy to live with. All connections to and from The Director_™ are reliable, sturdy 5-way binding posts on the component's back side. Even if you're so un-mechanical that you hire an electrician to change your light bulbs, you'll have no problem getting The Director_™ up and running in minutes. Then you'll begin to appreciate its physical design. Because The Director_™ is a full-size component, you can stack other stereo equipment on top of it. And it won't scuttle away when you press on its controls the way smaller switching boxes have a habit of doing.

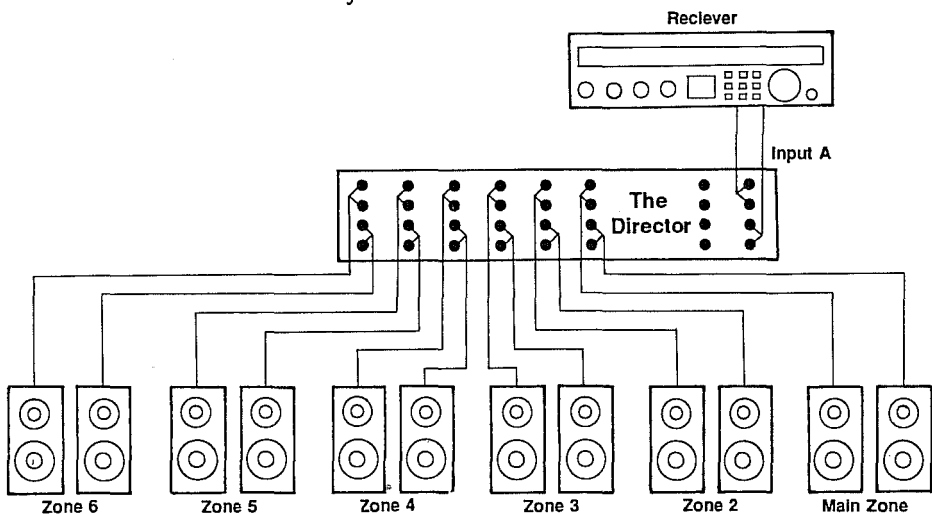
Made in the Northwest Rain Forest. Your Director began its existence at our factory in Mountlake Terrace, Washington, a few miles north of Seattle. Here, we also build precision test instruments, home audio equalizers and analyzers and a Totally Awesome line of car stereo components. AudioControl began over a dozen years ago and has won so many audio industry awards for design and engineering excellence that our reception room wall is starting to sag. But enough about us. Let's get your new MULTI-ROOM stereo system up and running!

I. PLANNING YOUR MULTI-ROOM SYSTEM

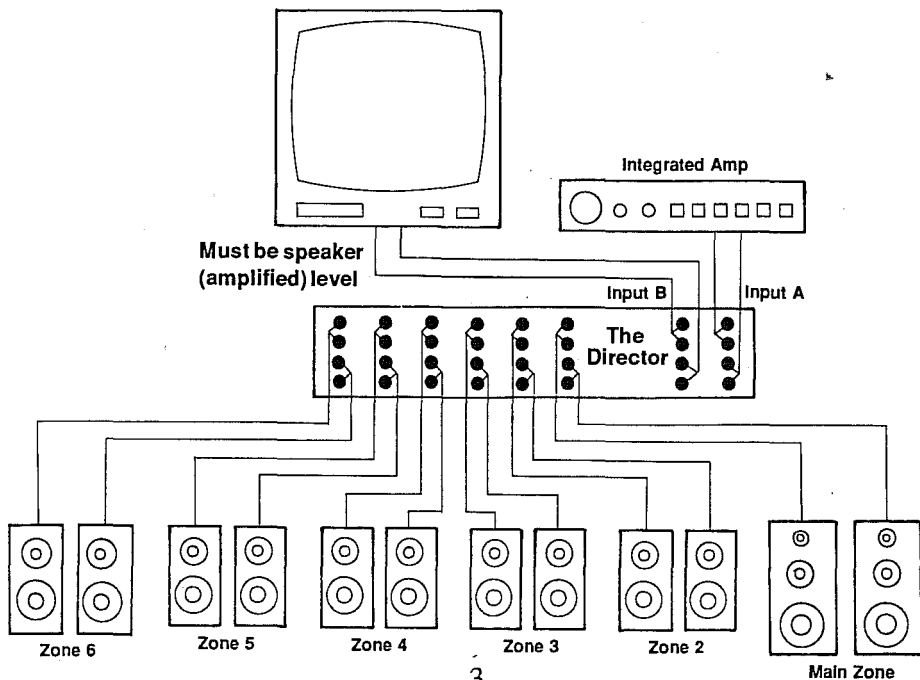
In a nutshell, here's how The Director_™ works (a full "Guided Tour" of each Director control is included farther on)

- You can connect The Director_™ to one or two power amplifiers (we'll call 'em Sources A & B) and six sets of speakers (If you have a TV with external speaker outputs, you have a second amplifier and sound source you may not have known about).
- Source A can be routed to any or all of six sets of stereo speakers: your main system (MAIN ZONE) and five other zones.
- Source B can be routed only to your MAIN ZONE speakers. You can select Source B (your TV, for example) in your main listening room while the other five zones are playing Source A.
- The volume level (loudness) of the speakers in Zones 2, 3, 4, 5 and 6 are determined by the volume control you'd normally use on your receiver, integrated amp or preamplifier.
- The volume level of the MAIN ZONE can be independently adjusted with The Director_™'s LEVEL control.

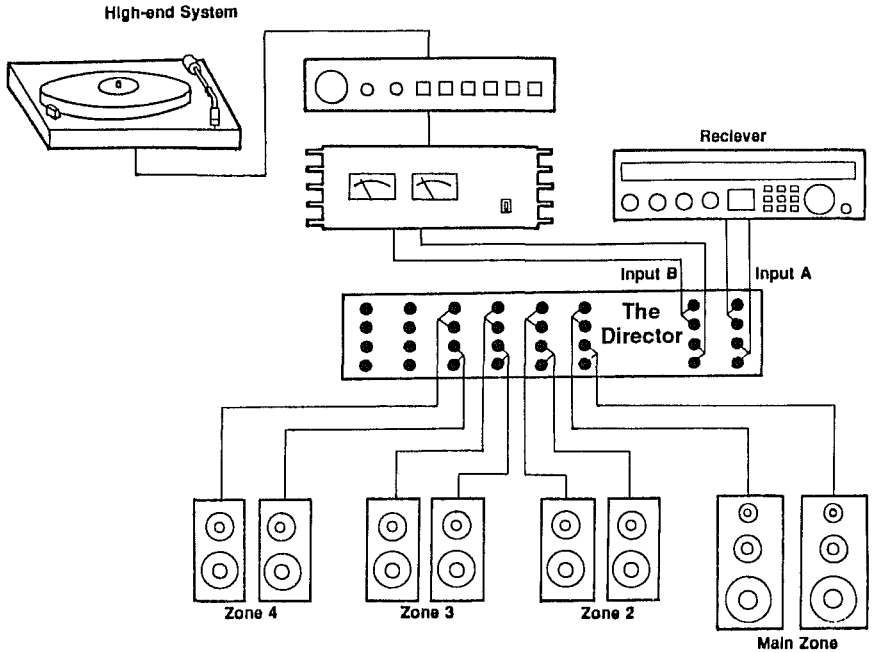
Drawing 1 shows a simple hook-up with one Source. This could be a receiver, an integrated amplifier or a power amp. Whatever you're playing — a CD, FM, cassette — can be heard in any combination of zones.



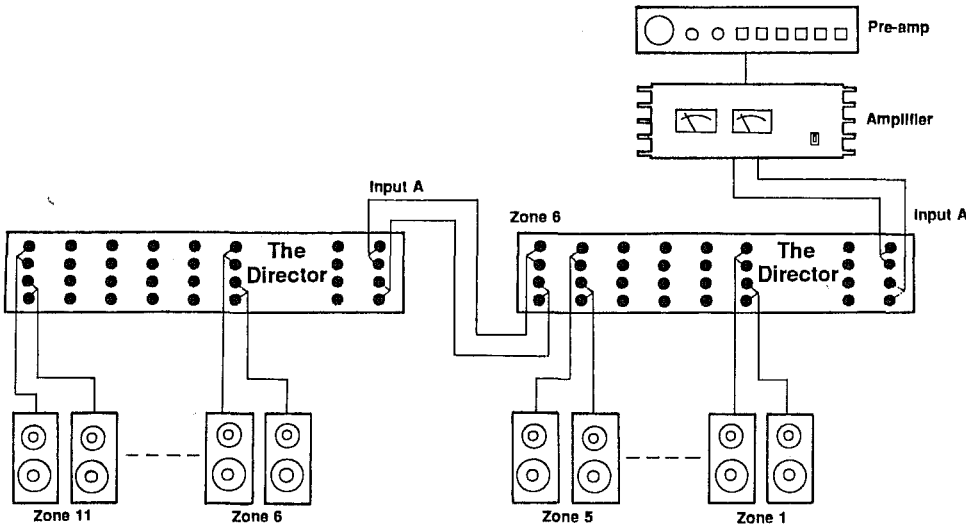
Drawing 2 is a bit more elaborate and takes advantage of The Director[™]'s second input. A bigscreen TV with external speaker outputs (most have 'em) is acting as Source B. Now you can watch Rambo 8 in stereo through your main system while the rest of the house zones out on that boxed set of Box Car Willie's Greatest Hits that your aunt sent you for Christmas.



Drawing 3 is a variation which also uses two amplifiers. The main audiophile system (MoltoLira turntable, Golden Ear Systems preamplifier and Snivelbotham Class A Tube Amplifier) are connected exclusively to Source B — for use only in the main listening room. The rest of the house gets background music through an inexpensive TofuTronic receiver which acts as Source A.



Drawing 4 is an advanced system with The Director's "cascaded" in tandem. There are literally dozens of possibilities, depending on what source you'd like to route to which zone(s).



II. WHAT YOU'LL NEED

1. The Director_™ Model 15.

2. A receiver, integrated amplifier or separate power amplifier with a MAXIMUM rated 8-ohm output of 150 watts per channel. If you don't know your amplifier's rating (or receiver's amp section rating), it can be determined by checking the specifications in the owner's manual, calling the manufacturer or checking Audio Magazine's Equipment Buyer's Guide (published each October) if your amp is a recent model. See WARNING at the end of Section IV in this manual.

OR

2A. If you don't intend to use The Director's MAIN SYSTEM LEVEL control, a receiver, integrated amplifier or separate power amplifier with a MAXIMUM rated 8-ohm output of 450 watts per channel. See WARNING at the end of Section IV in this manual.

3. Speaker wire. When adding speakers in different parts of your home, you'll need LOTS of speaker wire. You'll be amazed how much wire is required when you're stringing through attics, crawl spaces, along baseboards, etc. So two temptations strike. 1) buy really thin wire because it's cheap; 2) buy really thin wire because it's unobtrusive. Unfortunately, there is an important relationship between the length of the wires between a speaker and The Director_™ and the thickness of the wire. Basically, the longer the distance, the thicker the wire necessary. If you use thin wire, it will not only affect the sound of the speakers but cause your amplifier to overheat before it reaches maximum output level. The following is a simple chart for selecting "zip cord", the most common 2-conductor wire available:

WIRE LENGTH BETWEEN SPEAKER AND THE DIRECTOR _™	WIRE GAUGE
under 10 feet	18 gauge
10-25 feet	16 gauge
25-50 feet	14 gauge
50-100 feet	12 gauge
over 100 feet	8 or 10 gauge

Note that, just to be confusing, wire gauge numbers get SMALLER as the wire gets LARGER. Repeat: overbuy on wire. Get a big roll. If you're adding even two zones (for example a den and a bedroom) buy considerably more wire than you think you'll need. All those right angles and turns will consume an amazing amount.

Your other alternative is "speaker interconnect" wire, sold by stereo dealers. It can range from 50 cents to \$30 per foot, is quite thick, and often uses a higher grade of copper than zipcord. Your decision to use one of the many brands of "speaker interconnect wire" versus hardware store zipcord is a decision we don't care to get into. Suffice to say that you cannot go wrong with any brand offered by

your AudioControl dealer. Because this special wire is thick, it will require some sort of termination at both ends — a banana plug, spade or pin lug, etc. These are gold-plated and much easier to install than twisted zip cord.

4. Two lengths of 12-gauge wire for connections between The Director_{tm} and your amplifier. Repeat: No matter what kind of wire you used for The Director_{tm} -to-remote zone speakers, make sure these short lengths are no thinner than 12 (TWELVE) gauge.

5. Something to cut your wire with such as diagonal pliers.

6. Something to strip the ends of the speaker wires with. A real wire stripper is best, but you can use a knife if you're not into tool mania.

7. Any other tools necessary to route the speaker wire to each zone (drills, jack hammers, specially-trained wire-carrying greased Guinea Pigs, etc.

8. Speakers for your remote zones. There are almost 100 companies now making in-wall speakers these days and many if not most of their designs are excellent. Many can easily be installed in existing walls. There are also speakers which fit in fiberboard "drop" ceilings and several external speakers which mount on swivel brackets. Also, don't ignore the possibility of simply using good old box loudspeakers in one or more of your rooms. They don't require cutting holes in the wall and can fit nicely on a bookshelf or over kitchen cabinets. If you intend to put speakers on a deck, patio or especially in a high-humidity area such as a spa or near a pool, be sure to use moisture-resistant or "outdoor" speakers.

9. (OPTIONAL) Rack mounting brackets for The Director_{tm}.

III. DOING THE DEED

A note about wire polarity if you're using zipcord. It is VERY important to maintain what we techies call polarity. Simply put, there are two "channels" in each speaker wire: "+" and "-". Plus (red) Director terminals MUST be connected to plus speaker and amplifier terminals; and minuses (black) to minuses. If you don't, you'll lose bass response and good stereo imaging. Component manufacturers (us included) have standardized on red connectors as PLUS and black connectors as MINUS. That's how it is on the back of The Director_{tm} and on the remote zone speaker terminals.

But you're probably not using wire that has red and black insulation. So you need to distinguish between the conductors, "assign" one to RED/"+" and one to BLACK/"-", and then stick with this convention all during the wiring process.

- The easiest kind of zipcord to differentiate is the kind with a clear conductor. Inside, you can see one "silver" wire and one "copper" wire. Use the "copper" one for connection to RED/"+" connections.

- Less expensive zipcord is covered with dull brown, black or white insulation and the conductors inside are both copper. There is still a way to differentiate the two conductors. Look closely and you'll notice that one conductor

is covered with very thin, raised parallel lines. Use that one for connection to RED/"+" terminals.

- Occasionally you'll run into zipcord that doesn't seem to have ANY distinguishing markings. But when you strip off the insulation, you'll notice that one conductor has a piece of yarn interwoven with it. Sneaky, but effective.

Hook-up steps. We're going to assume that you have installed your remote zone speakers in various rooms and managed to get the wires back to your main stereo system (sounds easy but can fully exhaust your vocabulary of profanity). **PERMANENTLY MARK EACH SET OF WIRES** with the room from which they originated!

We also assume you've ripped open the AudioControl cardboard packing box, since you're reading this manual. **SAVE THE BOX** just in case you need to ship The Director_™ sometime.

Finally, we've written these instructions assuming you're using plain, unterminated zipcord. Naturally spade lugs, banana plugs or pin connectors are easier to hook up. If you're using them, please bear with us during comments about unterminated wire.

1. MAIL IN THE WARRANTY CARD that came with The Director_™.

2. SAVE THE SALES SLIP OR INVOICE from the store where you bought the unit. This is MUCHO-MEGA important for determining when your warranty coverage began — and also for insurance purposes if (perish the thought) someone appropriates your Director unit along with the rest of your stereo some dark night when you're vacationing in Tahiti. (Advanced Installer Note: if you wish to defeat the Impedance Protection on the SOURCE B input, do so now. Consult the section titled "FOR EXPERTS" farther on.)

3. Placement of The Director_™. You can stack your Director in with other stereo components, but it MUST have at least 1/4" clearance for cooling. Under no circumstances should you block the cooling vents on The Director's top! Also, as with any stereo component which handles high power, it should be set up in a well-ventilated area.

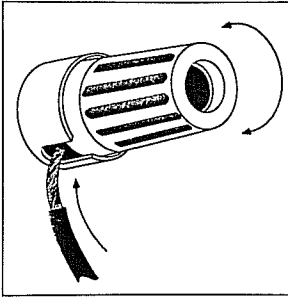
Also consider that you're going to be using the controls on The Director_™ quite a bit, so make sure it's readily accessible without bending down or getting a step ladder.

If you're rack-mounting The Director_™, attach the mounting brackets at this time, but don't screw it into the rack — it's much easier to make speaker connections with the unit out in the open.

4. Amp-to-Director connections, SOURCE A (for zones 1, 2, 3, 4, 5 and 6). Cut equal lengths of wire that comfortably reach from your amplifier to The Director_™'s SOURCE A inputs. No matter what kind of wire you used for The Director_™-to-remote zone speakers, make sure these short lengths are no thinner than 12 (TWELVE) gauge.

5. Strip off 3/8" of insulation off both ends of both wires.

6. Split apart each end of both wires until the conductors are separated for the first 1" of their length.

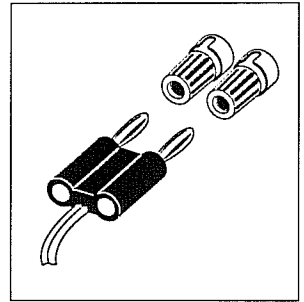


7. Carefully twist the individual strands of each conductor until they stay together in a sort of spiral (see drawing). This is to make sure no stray strands can touch another adjacent connector.

8. Unscrew the SOURCE A input connectors on the back of The Director_{tm}.

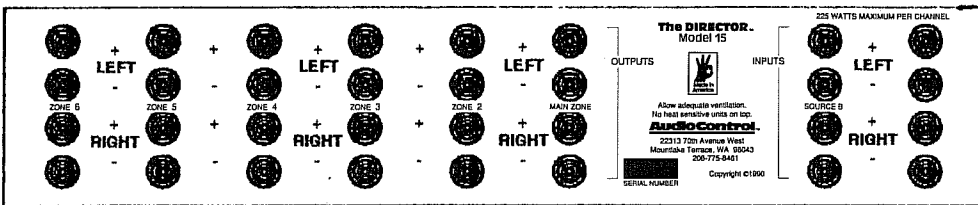
9. Connect one end of both wires to the amplifier/receiver/integrated amp and the other to the SOURCE A connectors on the back of The Director_{tm}. Wrap the twisted conductors around the connector's central post.

- Make sure that "+" is connected to "+" and "-" to "-" (RED to RED and BLACK to BLACK).
- Also double-check that LEFT on the amplifier speaker terminals corresponds with LEFT on The Director_{tm}'s SOURCE A terminals.
- Double-check that all of the thin strands of each conductor are secured and don't protrude or touch adjacent terminals. It takes just one itty bitty strand to cause a short circuit and subsequent amp shutdown.



- Tighten all connectors so that the wires hold fast when you gently pull on them.

10. Amp-to-Director connections, SOURCE B (for MAIN ZONE only. Skip to Step 11 if you're only using one amplifier). Remember, SOURCE B must be connected to a different amplifier than SOURCE A. Repeat Steps 4-8, making connections between the second amplifier and SOURCE B connectors on the back of The Director_{tm}.



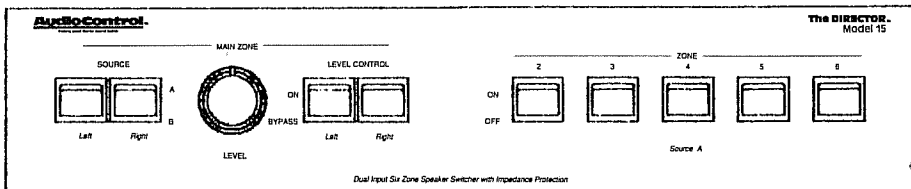
11. Speaker-to-Director connections. Remove 3/8" insulation, split and twist all the speaker wires for Zones 1 to 6 as detailed in Steps 5 through 7. Then connect them to the appropriate ZONE connectors on the back of The Director_{tm}.

- If you're connecting less than five total remote zones (other parts of your house), use consecutive connectors on the back of The Director_{tm}. For example, if you're just adding in-wall speakers in your den and bedroom, connecting them to ZONE 2 and ZONE 3. That way, anyone in your family who selects a zone won't get confused with zone switches that aren't connected to anything.

- Make sure that your main listening room speakers are connected to the MAIN ZONE outputs on The Director _{tm}.
- Double-, nay TRIPLE-check left/right and “+”/“-” polarities for each zone’s speaker connections. Consistency is the key.
- If you’re rack mounting The Director _{tm}, attach it to the rack mount rails now. Make sure to use soft plastic grommets or washers between the screws and the surface of the component to avoid scratches.

12. You’re done! Now for the details of operation.

IV. A GUIDED TOUR OF THE DIRECTOR’S FRONT PANEL



Even if you skip this section, read the warning at the end!

Considering how complicated most modern electronic components are, using The Director _{tm} is a breeze. We’ll now acquaint you with each front panel control.

1. **MAIN ZONE SOURCE SWITCHES.** These select the amplifier/sound source for your main listening room speakers. If you are using just ONE amplifier (connected to SOURCE A) leave both of these rocker switches in the A position. If you have two amps connected to The Director _{tm}, use the SOURCE switches to choose.

2. **MAIN ZONE LEVEL CONTROL.** This can be thought of as a volume control just for your main speakers. NOTE: It controls the volume level of either SOURCE (A or B) which has been selected with the MAIN LEVEL SOURCE SWITCHES.

3. **MAIN ZONE LEVEL CONTROL BYPASS.** In the ON position, the LEVEL control works. When you change these switches to BYPASS, the LEVEL control has no effect on the volume level of your main listening room speakers.

4. **ZONE 2 THROUGH 6 SWITCHES.** When each is in the ON position, sound from SOURCE A will go to that room. You might want to label the ones you’re using with the appropriate room designation.

WARNING - THE PARTY FACTOR

Sustained peak power versus FTC rated RMS power

When feeding music to more than TWO zones, take care not to turn up the volume too loud. This could overheat and potentially damage The Director! With the MAIN SYSTEM LEVEL control engaged, do not exceed 225 watts sustained PEAK power. When the LEVEL control is not in use, do not exceed 600 watts sustained peak power.

What does this mean? What is peak power? Are we saying our component “can’t take it?” No, it just means that all of us are potentially capable of getting carried away (or at least our kids are). And that there are all sorts of ways of rating amplifiers.

You’re probably familiar with the FTC’s 8-ohm power rating for amplifiers. It’s very conservative, but that’s the rating the government requires manufacturers to use. It came about because of abuse in rating methods, and we heartily endorse it. HOWEVER, most amps will put out far more than their rated wattage during momentary musical peaks. In fact, several amplifier manufacturers boast about the extra power their components will deliver over and above the FTC 8-ohm rating.

These powerful “momentary peaks” occur during bass beats and quick musical crescendos. They happen more and more frequently as you turn up the volume. Eventually, if the amp has a good enough power supply it will be exceeding its FTC rated output many times per second. The cumulative power streaming into The Director_™ then also starts to exceed the amp’s maximum FTC rating. We call this sustained peak power.

To summarize, an amplifier with a good power supply can regularly exceed its rated output. It does so when you’re playing music with lots of bass and when you turn up the volume a lot. This is why The Director_™ has more than one rating. Our suggestion of 150 watts RMS/ch. with the LEVEL control engaged and 450 watts RMS/ch. without the LEVEL control in the circuit is based on the average amount of PEAK DYNAMIC power most widely distributed amps and receivers put out (about 30% above rated power). But, as we noted, many amps can far exceed this. And you have no way of measuring sustained peak power even if the amplifier has power meters, since they are comparatively slow and sluggish in their operation.

Now, most of us refrain from blasting ourselves out or over-driving our amps when adjusting the volume of our main system. But remote zone speakers don’t give you immediate loudness feedback, since they’re elsewhere in your home. So, during a serious party, you may (or your heavy metal teenage son may) turn up the volume of zones 2-6 into the ear-splitting range and (hopefully) not really know what they’ve done. The amplifier will pound it’s heart out and, if it’s powerful enough, can seriously overheat The Director_™.

Thus, since a 150-watt amplifier can easily deliver regular 225-watt peaks when really driven hard, you MUST be careful when powering multiple zones at high volumes or The Director_™ may get too hot. Amplifiers in the 60 to 100-watt range won’t overheat The Director_™. (But if you foolishly try to blast music at high volume through your whole house with, for example, a 30-watt amp, you may instead hurt the amp or at least trip its protection circuits).

How do you stay within the realistic limitations of The Director’s sustained peak power ratings? Monitor how hot it gets. Warm is OK. But if you can’t keep your hand on the top cover near the cooling vents, you are either 1) powering too many remote zones at too high a level, or; 2) REALLY cranking a couple of zones including your MAIN ZONE speakers. Either way, back off.

V. FOR EXPERTS

The Impedance Protection resistors that safeguard the MAIN ZONE speaker outputs may be removed to achieve a true, “straight wire” signal path. This modification requires opening The Director’s case and SHOULD ONLY BE UNDERTAKEN BY PROFESSIONAL INSTALLERS. If you’re installing your own multi-room system and desire this modification, consult your AudioControl dealer. In other words, don’t try this at home, folks.

1. To implement this modification, you must be sure that the amplifier can drive the MAIN ZONE speaker load in parallel with another 4-ohm load, which will often result in a lower-than-4-ohm load at the amp. In other words, if the MAIN ZONE speakers are rated at 4 ohms, they’re going to be combined with another 4-ohm load (the other 5 zones of The Director_™) resulting in a 2-ohm load at the amplifier.

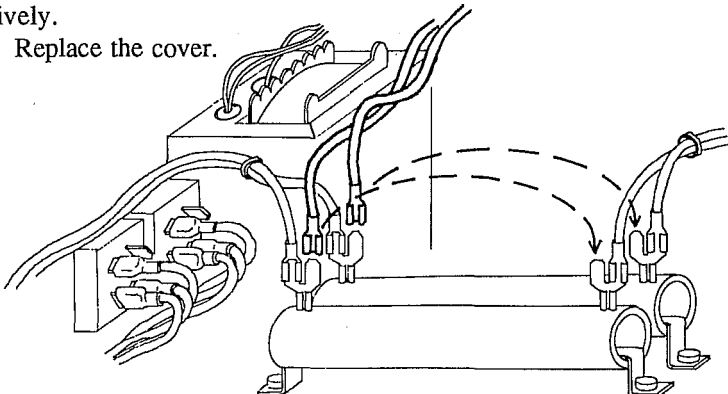
To calculate the total amp load, use this formula:

$$\text{TOTAL IMPEDANCE} = \frac{(\text{MAIN ZONE Speaker impedance}) \times 4}{(\text{MAIN ZONE Speaker impedance}) + 4}$$

To put it another way, multiply the MAIN ZONE speaker impedance by 4 and then divide the result by the sum of the MAIN ZONE impedance PLUS 4.

When mulling over this figure and comparing it to the amp’s capabilities, remember that many speakers dip far below their “nominal rated impedance” over the entire frequency spectrum (For example, a VERY popular line of speakers out right now is rated at “6 ohms”, but they dip to below ONE ohm in the mid bass region). In other words, be careful when the TOTAL IMPEDANCE derived from the above formula gets much below 4 ohms. If it’s below 2 ohms, forget about removing anything: Leave The Director’s Impedance Protection in.

2. Remove the top cover of The Director_™.
3. Using Illustration, identify Wires A and B, and Locations 1, 2, 3, 4.
4. Move Wires A and B from Locations 1 and 2 to Locations 3 and 4, respectively.
5. Replace the cover.



VI. GETTING CREATIVE

Note that the MAIN SYSTEM SOURCE switch is really two switches, one for each stereo channel. This is because we wanted to use the highest quality components: We weren't satisfied with the quality of any ONE switch that could handle TWO channels of up to 225 watts per channel. So we used two ultra-high quality switches instead to guarantee great reliability and sound quality.

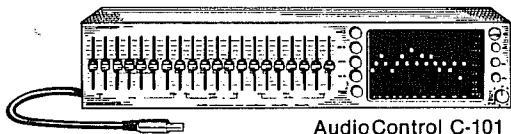
Anyway, the fact the left and right channels are separate opens up several possibilities if you're willing to settle for mono rather than stereo.

- You could connect different MONO inputs to the LEFT and RIGHT channels of SOURCE B. Then the individual left/right MAIN ZONE SOURCE switches could assign a different music source to each channel.
- You could assign the MAIN ZONE connections to another room (hooking your big main speakers to one of the other zones). Why? It may be a room where somebody wants music in one area and someone else needs comparative quiet. For example, a den where the kids play at one end and you try to figure out your new computer at the other end. Or a bedroom with speakers on each nightstand. The individual L/R SOURCE buttons could be used to route soothing music to one person while the speaker close to the other was silent.
- This is just the beginning. Since the LEVEL CONTROL switches are also individual, you could reduce (rather than turn off) the sound to one MAIN ZONE speaker while letting the other play at full volume. Be creative.

VII. SEVERAL BRAZEN PLUGS FOR OTHER AUDIOCONTROL PRODUCTS

Okay, we know you have a stereo system. And we just happen to make several products which can vastly improve its overall sound — not to mention the sound of your remote zone in-wall speakers.

AudioControl started out making graphic equalizers. A well-designed equalizer can be a remarkable enhancement. They can make a greater improvement in the sound of your system than any other addition or upgrade. More bass, better bass, less harshness and the ability to hear music the way you want it.



AudioControl C-101

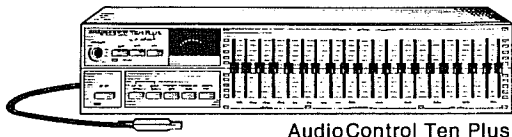
We made this possible with new features and by adding built-in test analyzers that let you adjust our equalizers to instantly compensate for

speaker and room deficiencies.

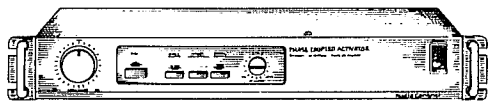
We also made our components durable, high-value and free of distortion and noise. The result is that we're the number one add-on equalizer recommendation of discerning audio specialty retailers across America. We urge you to explore the

audible sonic benefits possible with our C-101, TEN and TEN PLUS models. Unlike cheap equalizers, AudioControl's designs will NOT degrade the overall sound of your system, but rather significantly improve its sound.

We also make an add-on enhancement so unique and so dramatically enjoyable that we have received a patent on it as well as numerous industry awards: The Phase-Coupled Activator. If you listen to older recordings — be they CD's, records or cassettes, you simply MUST own a Phase Coupled Activator. If you have a home video theater with surround sound, check this component out. If you just like your rump bumped with ANY kind of music, a Phase-Coupled Activator is MANDATORY.



AudioControl Ten Plus



AudioControl Phase Coupled Activator

What does it do?

It RESTORES low bass.

It's not a "bass synthesizer"; it's not an equalizer which can only boost existing bass.

Instead, the Phase-Coupled Activator detects harmonic fragments of bass notes which

was lost in the recording process and reconstructs them. With the right speakers, you will feel it down to your brain stem. Yet the restoration is never obtrusive or artificial. It just matches the music.

Okay, enough commercials.

Once again, we thank you for adding an AudioControl component*to your system and hope you enjoy a lifetime of performance and convenience.

VIII. LIMITED WARRANTY

People are scared of warranties. Lots of fine print. Lots of noncooperation. Months of waiting around.

Well, don't be scared of this warranty. It's designed to make you rave about us to your friends. It's a warranty that looks out for you and helps you resist the temptation to have your friend "Who's good with electronics", try to repair your AudioControl Director. So go ahead and read through this warranty, then enjoy your new component for a few days before sending in the warranty card and comments.

"Conditional" doesn't mean anything ominous. The Federal Trade Commission tells all manufacturers to use the term to indicate certain conditions have to be met before they'll honor the warranty. If you honor these conditions, we will warrant all materials and workmanship on your Director for FIVE YEARS

from the date you bought it, and will fix or replace it, at our option, during that time.

Here are the conditions that make this warranty conditional:

1. You have to fill out the warranty card and send it to us within 15 days after you purchased your Director.

2. You must keep your sales slip or receipt so you have proof when and from whom you bought your Director. We're not the only company to require this, so it's a good habit to get into with any stereo purchase.

3. Your Director has to have been originally purchased from an authorized AudioControl dealer. You do not have to be the original owner to take advantage of the five year warranty, but the date of the purchase is still important so be sure to get a copy of the sales slip from the original owner.

4. You cannot let anybody who isn't (a) The AudioControl Factory; (b) An authorized service center; or (c) Someone authorized in writing by AudioControl to service your Director. If anyone other than (a), (b), or (c) messes with your Director, that voids the warranty.

5. The warranty is also void if the serial number has been altered or removed, or if the AudioControl Director is used improperly. Now that sounds like a big loophole, but here is all we mean by it. Unwarranted abuse is; (a) Physical damage (our home products are not meant to be used as jack stands for your car); (b) Improper connection. We have done the best we can to protect the inputs, however, 240 volts into the jacks can fry the innards of the poor beastly. (c) Sadistic things. This is the best home product we know how to manufacture, but if you use it for a Christmas tree stand and get it full of water, things will go wrong.

Assuming you conform to number 1-5, and it isn't all that hard to do, we get the option of deciding whether to fix your old unit or replace it with a new one.

Legalese Section

This is the only warranty given by AudioControl. This warranty gives you specific legal rights that vary from state to state. Promises of how well your Director will work are not implied by this warranty. Other than what we've covered in the warranty, we have no obligation, express or implied. Also, we will not be obligated for direct or indirect damages to your system caused by hooking up the AudioControl Director.

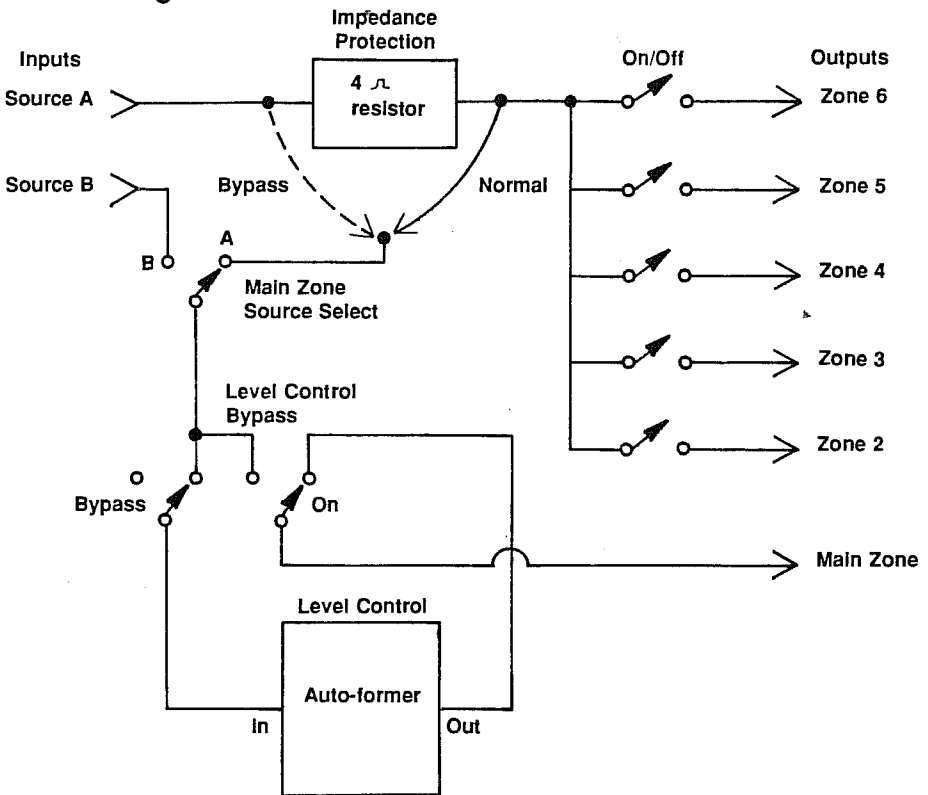
Failure to send in a properly completed warranty card negates any service claims.

IX. SPECIFICATIONS

Inputs:	2, stereo
Outputs:	6, stereo
Nominal Impedance:	4 ohms
Maximum Sustained Peak Power:	with LEVEL control <i>engaged</i> , 225 W with LEVEL control <i>off</i> , 600 W*
Maximum RMS Power:	with LEVEL control <i>engaged</i> , 150 W with LEVEL control <i>off</i> , 450 W*
Dimensions:	without rack mount, 3.5"H x 17"W x 11.5D" (including binding posts) with rack mount, 3.5"H x 19"W x 11.5D" (including binding posts)
Weight:	9 lbs.

* see WARNING in Section IV of this manual.

Block Diagram



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AudioControl™

making good stereo sound better

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