

S C M I 5 0 A S L T
LIMITED EDITION



OWNER'S HANDBOOK

WORLD-CLASS
LOUDSPEAKER DESIGN
AND
ELECTRONICS INNOVATION
IN PARTNERSHIP



INDEX

A Personal Message from Billy Woodman	2
The ATC Story	4
Introducing the SCMI50ASLT Limited Edition	8
SCMI50ASLT Limited Edition: Features/Specifications	10
P6 Power Amplifier: Features/Specifications	12
User Guide	14



A LIMITED EDITION

THE SCM150ASLT
POWERED BY ATC'S P6 DUAL MONO 3-WAY DISCRETE POWER AMPLIFIER.

Another milestone has been reached for ATC and me. It is 45 years since the founding of the company and ATC is still privately owned. My son, William, is now Managing Director and our aim remains a simple one: to manufacture the best loudspeakers and audio electronics that money can buy.

The SCM150ASLT active loudspeaker represents the pinnacle of performance in ATC's range of loudspeaker systems and, when matched to the distinctive P6 power amplifier with its high resolution dual mono design, the result is a system of exceptional performance providing an open window to your music.

The SCM150ASLT / P6 combination is a limited edition of just 22 pairs.

This 3-way active monitor incorporates our latest drive unit technology including the new 25mm neodymium soft dome SH25-76S super dome tweeter, the 75mm soft dome SM75-150S super dome midrange and the SB75-375SL super linear bass driver.

The cabinets are manufactured by our own craftsmen, whom we believe represent the pinnacle of the craft; each enclosure finished in selected European Crown-Cut Walnut veneer and detailed with PVD nickel badge, input panel and bespoke limited edition plinth.

The P6 is a dual mono, 3-way, discrete active power amplifier housed in an elliptical billet aluminium chassis exquisitely machined and finished.

On behalf of the entire team here at ATC I would like to thank you for choosing the SCM150ASLT and P6 Limited Edition. If like me you live for music and the faithful reproduction of it I sincerely hope that you will enjoy many hours of happy listening and cherish your purchase for years to come.

In fact I know you will.

BILLY WOODMAN
Founder and Chairman
ATC Loudspeaker Technology Limited

FROM CASTLEMAINE, AUSTRALIA TO ASTON DOWN, ENGLAND: THE ATC STORY.

In a world dominated by huge, faceless global corporates, large scale automation and bland ‘me too’ products, how is it that a niche business such as ATC can not only survive, but flourish?

Without doubt the core to the Company’s success lies in it remaining a small, privately-owned family business, designing and building – by hand – extraordinary products. The design, development and vast majority of manufacturing is still carried out in-house, in England, by a team of hugely talented, dedicated staff, many of whom have remained loyal to the Company for more years than they’d care to remember.

Diversity has also played a vital role. There are few companies that have been as capable as ATC in establishing such an influential presence in both consumer hi-fi and professional markets. Consequently, ATC loudspeakers and electronics can be found reproducing music in domestic listening rooms and home cinemas, in addition to being the go-to source for accurate monitoring and sound reinforcement for some of the most highly regarded recording studios and concert halls throughout the world.

While ATC’s business model is strictly performance engineering led, the Company is certainly not afraid of bucking trends or pursuing radically different paths to those that their ‘competitors’ have chosen. It’s always been that way.

SO, HOW DID IT THE ATC STORY BEGIN?

It’s 1974, London, England, and the entire country is shivering in the grip of the ‘Three-Day Week’ – an attempt by the British Government to conserve electricity as the production of which had been severely limited due to industrial action by coal miners. So serious is the crisis that even television companies have been required to cease broadcasting at 10.30 pm in a bid to conserve energy.

Billy Woodman couldn’t have chosen a more challenging time to start a new business. But he did. In May that year his fledgling company, Acoustic Transducer Company Ltd, was incorporated. The Company began by building and selling individual loudspeaker drive units –

it would be another four years before ATC presented its first fully integrated loudspeaker system to an unsuspecting public, the ground-breaking, uniquely styled S50 Studio Control Monitor. The 28 year old Billy Woodman may have been the new kid on the block, but sound reproduction was about to take a completely new direction.

PIANO NEVER EVER SOUNDED RIGHT

Earlier, as a student, Billy studied Electrical Engineering at the Bendigo Institute of Technology, Australia, graduating in 1968. However, he was continually frustrated by the way the loudspeakers in his own hi-fi system reproduced piano, voice and strings, recalling that “Piano never ever sounded right when reproduced”. This led him to start thinking about the causes and how reproduction of voice, violin and piano in particular could be improved.

One such idea was of a diaphragm being driven at its edge (small diaphragm, large diameter voice coil, large power handling and therefore large dynamic range). With his studies in Electrical Engineering complete, Billy wrote his final year thesis on loudspeaker design. At the age of 22 and newly qualified, Billy started work as a junior laboratory engineer in the research department of the Melbourne-based Rola Company Aust Pty Ltd. Projects there included research into commercial, power, public address and hi-fi loudspeaker drive units.

But it wasn’t long before the young Mr Woodman was setting his sights slightly further afield...

THE BEST ENGINEER THEY WOULD EVER FIND

In August 1970 Billy decided to travel to the UK. Intending to stay for only six months or so, he wrote to the Managing Director of Goodmans Industries in London. Goodmans was at that time the largest loudspeaker manufacturer in Europe. In his letter Billy modestly told them that “I am the best engineer they would ever find and could they please give me a job!” He got the job!

On arrival in England, Billy joined Goodmans’ R&D laboratory team responsible for the engineering of the 3000 or so products manufactured at the time and the design and development of new drive units and hi-fi systems. Goodmans’ policy was to encourage further education and all laboratory engineers studied for an MSc in Applied Acoustics at London University. Billy graduated in 1973. While there, working on special projects with the aid of a master tool

maker, Billy designed and built a precision winding machine to edgewise-wind fine flat rolled copper ribbon wire voice coils. The technique all but eliminates air gaps in the coil winding resulting in improved thermal capacity, a greater volume of copper in each coil improving drive motor efficiency, closer tolerance voice coils and greater power handling capacity. These coils were used in Goodmans professional PA loudspeaker drive units. Billy's time at Goodmans was also spent on the design and development of drive units for both PA and hi-fi including the development work on devices with highly damped soft dome diaphragms which proved to have wide controlled dispersion, high power handling capability and exceptional midrange clarity.

Billy's work on edgewise coil winding technology was not entirely original however, as Westrex UK, famous for its cinema sound and James Lansing (whilst working for Westrex) had previously worked on this technique. Notwithstanding, Billy was convinced that both aspects could be developed to their full potential with better engineering and new materials, an ambition that he later realised as both were to become major features of all ATC transducers.

Convinced that there was a market waiting to be exploited for "far more accurate loudspeaker drive units than those available in the guitar amp boxes of the time", Billy began to put together the company that was to become ATC...

Formed to produce custom drive units for the professional sound industry, Billy incorporated the Acoustic Transducer Company, ATC, on 26th April 1974.

A LANDMARK YEAR

Fast forward and, due to a number of factors, the early 1980s proved to be a difficult period for Billy and ATC with two changes of premises and the original company becoming insolvent (Loudspeaker Technology Ltd subsequently being formed and acquiring its assets). However, by 1985 all the hard work was finally beginning to 'pay dividends'. As it turned out, it was to become a landmark year for ATC. Not only did '85 see the launch of the Company's signature Tri-Amplifier Mono Amp Pack (providing the power behind ATC's future active loudspeakers systems), but it was also the year that development work started on the groundbreaking SCM50 monitor.

And, as if that wasn't enough, with the lease about to expire on ATC's business premises in London, the search had begun for a suitable place to relocate. By mid-summer the business had moved to Gypsy Lane, Aston Down, Stroud, where the Company remains to this day.

With both work and home conveniently located in the glorious Cotswolds countryside it's

not surprising that Billy continues to be involved in the running of the business and the development of new products. Under his guardianship ATC has grown from a fledgling manufacturer supplying a small range of drive units to becoming a company building some of the world's finest loudspeaker systems and electronics for both consumer hi-fi and professional markets.

A REMARKABLE LEGACY

As Billy begins to take a more 'back seat' role in day-to-day business activities, a new generation of highly talented ATC design, acoustic and electronics engineers is now coming to the fore. With his son, William, now also having joined the Company's Board of Directors as Managing Director with responsibility for the day-to-day running of ATC, everything is in place to ensure that the Company and, in particular, Billy Woodman's remarkable legacy, will continue to remain in safe hands for years to come.

BELOW:
PUBLICITY SHOT OF THE
COMPANY'S FIRST EVER
HIFI LOUDSPEAKER,
THE S50.
ITS ICONIC SHAPE
CAUSING QUITE A STIR
AT LAUNCH IN THE
LATE 1970S

EARLY DAYS.
THREE OF THE
ORIGINAL
ATC DIRECTORS
AT AN AUDIO
EXHIBITION
IN THE 1970S.

LEFT TO RIGHT:
BRIAN GILLECE,
HANS FREYTAG AND
BILLY WOODMAN
SIT BENEATH A
GIANT GRAPHIC OF THE
COMPANY'S ORIGINAL
12" DRIVE UNIT



From modest beginnings since its inception in 1974, ATC has grown to become one of the very few manufacturers enjoying success and recognition across both domestic and professional audio. By selecting ATC you join a group of music lovers, professional audio engineers, educators, studios and musicians across the world that understand the value of the engineering that goes into every ATC loudspeaker and electronic component.

Few ATC products better represent our quest for acoustic engineering innovation and excellence than the SCMI50ASLT Limited Edition floorstanding active 3-way loudspeaker, an exclusive system representing the pinnacle of ATC engineering, craftsmanship and performance.

With production being strictly limited to just twenty-two pairs worldwide, each is individually hand-built in England to exacting tolerances. As you might expect, this exclusive new model raises breathtaking performance to a level that only ATC's legendary drive unit and electronics design can achieve: naturally sounding, effortless power delivery combined with wide, even dispersion for pin-point imaging being key characteristics.

Each enclosure is constructed by our own team of cabinetmakers from 18mm MDF and expertly finished in high-gloss, hand-selected European Crown-Cut Walnut real wood veneer.

Within the 150 litre enclosure you'll find ATC's latest proprietary drivers: the outstanding SH25-76S tweeter, the highly acclaimed SM75-150 S Soft Dome Mid driver and 375mm SL (Super Linear) Spec Bass driver.

INTRODUCING THE SCMI50ASLT LIMITED EDITION

A front-facing port completes the baffle, while a removable cloth grille is also included. PVD-coated stainless steel 'Limited Edition' badging 'signs off' the cabinet's front face.

The cabinet sits securely on a fully adjustable spiked plinth that is unique to this limited edition model designed, incidentally, by our Company's founder, Billy Woodman.

At the rear a flush-fitting PVD-coated stainless steel plate can be found incorporating a bespoke LEMO® multi-pin socket for connection to the loudspeakers' outboard tri-amp power pack.

Each pair of loudspeakers is driven by its own distinctively designed dedicated ATC P6 dual-mono 3-way, 6-channel outboard power amplifier. Providing 200W low frequency, 100W mid frequency and 50W high frequency Class AB power to each loudspeaker, the P6 features ATC's own 3-way electronic crossover incorporating phase correction and momentary gain reduction. Amplifier/loudspeaker connection is via aerospace-grade LEMO® connectors and custom ATC cabling (supplied to customer specification).

By combining our unique acoustic and electronics engineering capability with exquisite cabinetmaking, the Limited Edition SCMI50ASLT active provides a rare, once-in-a-lifetime opportunity for twenty-two lucky hi-fi enthusiasts to enjoy a very special connection with our Company's treasured heritage.

Built to give a lifetime of service and musical pleasure, as with all ATC products, your SCMI50ASLT Limited Edition system will be supported by a 6 year warranty.



SCM150ASLT LIMITED EDITION

OVERVIEW

■
This Limited Edition of just 22 pairs redefines music reproduction in the home. Exquisitely finished and offering true full range sound, the combination of world-class transducer and electronic design engineering delivers a staggering level of clarity, neutrality, transient response and power delivery that's simply effortless.

FEATURES

- ATC SH25-76S (S-SPEC) Tweeter.
- ATC SM75-150 S Soft Dome Mid driver.
- Latest ATC 375mm SL Spec Bass driver.
- Massive ATC motor assembly.
- Wide, even dispersion for pin-point imaging.
- 6 year warranty.
- Hand-selected European Crown Cut Walnut real wood veneer in high gloss finish.

ATC reserves the right to vary products and specifications without prior notice.

Specifications

Drivers : **HF** : SH25-76S 25mm Dual Suspension Tweeter
MF : SM75-150S Super Dome Mid-Range Driver
LF : SB75-375SL Super Linear Bass Driver

Amplitude Linearity (±2dB) : 60Hz–17kHz
Frequency Response (-6dB) : 25Hz–25kHz
Matched Response : ±0.5dB
Dispersion : ±80° Coherent Horizontal, ±10° Coherent Vertical
Max SPL : 117dB
Crossover Frequencies : 380Hz & 3.5kHz
Connectors : LEMO aerospace-grade
Cabinet Dimensions (HxWxD) : 1395x606x626mm / 54.9x23.9x24.6" (inc. plinth and spikes)
Overall Weight : 146kg / 321.8lbs (inc. shipping crate), 116kg / 255.7lbs (approx exc. shipping crate)



PROPRIETARY DRIVERS THROUGHOUT : SIX YEARS IN THE MAKING, ATC'S NEW SH25-76S TWEETER IS UNUSUAL GIVEN ITS SIZE, BEING A DUAL SUSPENSION DESIGN, EMPLOYING BOTH AN UPPER AND LOWER SUSPENSION. JOINING IT IS THE COMPANY'S SM75-150 S SOFT DOME MID AND LATEST 375MM SL SPEC BASS DRIVER

PLINTH : DESIGNED BY ATC FOUNDER AND CHIEF PRODUCT DESIGNER, BILLY WOODMAN, INCORPORATES PVD-COATED STAINLESS STEEL, A BEAUTIFUL HARD WEARING AND DISTINCTIVE FEATURE THAT IS CARRIED OVER TO THE LOUDSPEAKER'S BADGING AND REAR PANEL (PICTURED ABOVE RIGHT)



P 6

OVERVIEW

■
This high-performance Class AB dual mono power amplifier has been designed to provide dedicated amplification and optimally matched active crossovers for the SCM150ASLT Limited Edition loudspeaker.

FEATURES

■
Dual-Mono 3-way design (total 6 channels).

■
2 x 350W total output power:
2x (200W LF, 100W MF, 50W HF).

■
Ultra low noise discrete design throughout.

■
3-way active crossovers with phase equalization.

■
Billet and extruded aluminium chassis construction.

■
6 year warranty.

ATC reserves the right to vary products and specifications without prior notice.

Specifications

Output Power/Stereo Ch. (RMS) : HF : 50 watts into 6 ohms, MF : 100 watts into 16 ohms, LF : 200 watts into 8 ohms.

Input Sensitivity : 1V RMS

Input Impedance : 5k ohms

Frequency Response : 5Hz – 200KHz ± 0.1 dB (ignoring mid amp filters)

Signal/Noise Ratio : Better than 105dB

TDH : Better than 90dB/0.0032%

Filters : All active with overload protection

Power Requirements : Voltage: 110, 115, 230 (factory set)

Frequency : 50/60Hz (region dependent, factory set)

Dimensions (HxWxD) : 427x634x318mm / 16.8x25.9x12.5"

Weight : 50.5kg / 111.1lbs

Power Requirements : Voltage : 110, 115, 230V (factory set), **Frequency :** 50/60Hz (factory set)



REAR PANEL : PROFESSIONAL XLR INPUTS (PREAMPLIFIER/DIGITAL SOURCE), AEROSPACE-GRADE LEMO MULTI-PIN LOUDSPEAKER OUTPUT SOCKETS



EXCEPTIONAL CLARITY :
P6 HAS A HIGH SIGNAL TO NOISE RATIO OF MORE THAN 105 DECIBELS WHICH, PAIRED WITH THE ULTRA LOW NOISE DISCRETE DESIGN THROUGHOUT, PROVIDES CLEAR AND DETAILED AUDIO REPRODUCTION





USER GUIDE

SYSTEM INSTALLATION AND OPERATION



WELCOME

In selecting ATC you have chosen an example of the finest audio engineering available. ATC was founded on a principle of engineering excellence, and that principle still defines our products today. Given the right opportunities, ATC products will deliver exceptional audio performance, but the opportunities will only arise from careful and thoughtful installation and use.

Please read the following user manual section fully. It will help you understand the product and to realise its full potential. We are happy to answer questions and offer advice on any issues that arise through installation or use of ATC products. Contact details can be found on the back cover of this handbook.



Safety Warnings

1. Read instructions – all the safety and operating instructions should be read before the appliance is operated.
2. Retain these instructions – the safety and operating instructions should be retained for future reference.
3. Heed warnings – all warnings on the appliance and in the operating instructions should be adhered to.
4. Follow instructions – all operating and other instructions should be followed.
5. Heat – the appliance should be situated away from heat sources such as radiators, stoves or other appliances that produce heat.
6. Power cord protection – power supply cords should be routed so that they are not likely to be walked on or pinched by items placed upon or against them, paying particular attention to cords at plugs, convenience receptacles and the point where they exit the appliance.
7. Cleaning – the appliance should be cleaned only as recommended by the manufacturer.
8. Unattended periods – the power cord of the appliance should be unplugged from the outlet when left unused for a long period of time.
9. Object entry – care should be taken so that objects do not fall into the appliance.
10. Damage requiring service – the appliance should be serviced by qualified service personnel when:
 - i. the power supply cord or the plug has been damaged.
 - ii. objects have fallen, or liquid has been spilled into the appliance.
 - iii. the appliance has been exposed to rain or other serious liquid exposure.
 - iv. the appliance does not appear to operate normally or exhibits a marked change in performance.
 - v. the appliance has been dropped or the cabinet damaged.
11. Servicing – the user should not attempt to service the appliance beyond those measures described in the operating instructions. All other servicing should be referred to qualified service personnel.

12. Grounding or polarisation – precautions should be taken so that grounding or polarisation means for the appliance are not defeated.
13. Water and moisture - the appliance should not be exposed to dripping or splashing and no objects such as vases, should be placed on the appliance.
14. Ventilation - a minimum of 80mm is required at the rear of the appliance to ensure sufficient ventilation. The ventilation should not be impeded by covering the appliance with items such as table-cloths, curtains etc. Further, the appliance should not be built into an installation, such as a bookcase or cabinet, that may impede the flow of air around the appliance.
15. Power sources -The appliance is of Class I construction and shall be connected to a MAINS socket outlet with a protective earthing connection.
16. The Mains disconnection switch is located on the rear panel. Pressing the switch upwards will turn the unit on. The unit can be turned off by downward pressure on the switch. Please allow enough room around the unit to ensure the switch is readily operable when the unit is in use.

1:Unpacking & Handling

SCM150ASLT Limited Edition loudspeakers and P6 active power amplifier are large heavy items and should be handled with care. Always employ a second person to assist in moving them. Unpacking is best carried out on the floor, with adequate open space around the carton or crate, preferably close to their final position.

SCM150ASLT Limited Edition Loudspeakers

1. Open the crate and remove all loose items.
2. With the help of another person, lift the crate so that the loudspeaker is standing upright.
3. Carefully pull the loudspeaker out from the crate. Be careful not to damage the grill or drivers. Remove felt bag.
4. The speaker can now be positioned in the listening/control room.

P6 Active Power Amplifier

1. Open the carton and remove all loose items.
2. Open the lower carton flaps and remove the box, leaving the amplifier standing in the stratocell packaging.
3. Remove the top section of stratocell.
4. With the help of a second person, remove the lower piece of stratocell.
5. The amplifier can now be positioned in the listening room.

2: Monitor Placement

The subjective performance of any monitor loudspeaker will be influenced by the acoustic character of the room in which it is used, and its position within the room. Most often monitors are installed in rooms which are comfortable to sit and talk in. A mixture of carpets, curtains and soft furnishings will help ensure that middle and high frequencies are reasonably well controlled. There may however be low frequency problems; either too much or too little bass.

To minimise low frequency problems the monitors should be kept away from corners or walls. Start with them positioned 1 metre from the side walls and 2 metres from the back wall. For stereo listening, loudspeakers should be positioned so they form an equilateral triangle with the listening position (See **Fig.1**).

All ATC 3-way loudspeakers are designed with the mid-range dome as the reference acoustic axis. With this in mind, the loudspeakers should be positioned with the mid-range dome at, or slightly below ear level (See **Fig.2**).

All rooms vary and it is a good idea to experiment with both the listening and speaker position until a good compromise is reached. Please consult with an experienced professional acoustician if necessary. The SCMI50ASL Limited Edition feature an asymmetric (offset) driver array and should be positioned such that the midrange driver and tweeter are inboard.

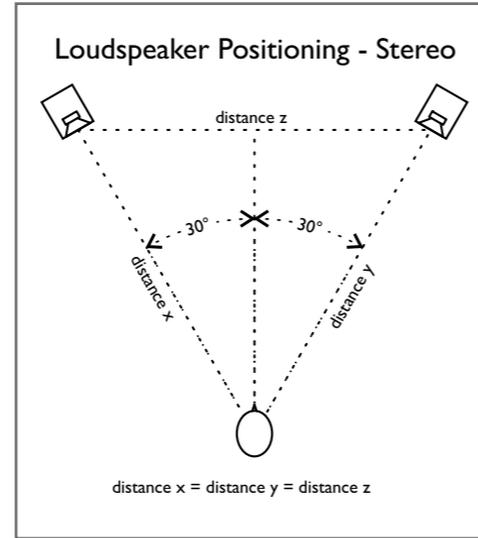


Fig. 1 Stereo Listening

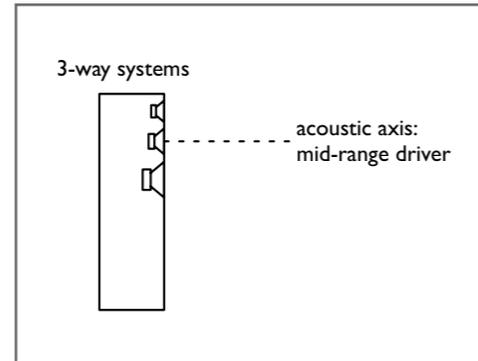


Fig. 2 Reference Acoustic Axis

3: Listening

The ear and brain tend to interpret distorted sound as loudness and thus underestimate the actual level of undistorted sound. SCMI50ASLT Limited Edition loudspeakers and P6 power amplifier demonstrate very much lower levels of distortion than conventional systems of a similar size and it is therefore advisable to begin listening at an artificially low level and carefully increase the volume.

It is also possible for the system to produce sufficient sound pressure levels for your ears themselves to become a source of distortion and make the sound appear harsh. Any audible distortion indicates that either the system or your ears are being overloaded and that the volume level should be reduced.

4: Signal Cable Options

Balanced cable configuration is the preferred option, however unbalanced connection is possible. **Fig. 3** illustrates the pin wiring for the XLR input. **Figs. 4 and 5** illustrate the signal cable connections required for both balanced and unbalanced options. Balanced (XLR to XLR) connection offers lower noise and better immunity to “hum” pick-up. Unbalanced (XLR to Phono or Two-Pole Jack) connection carries risk of hum caused by multiple signal earths. Hum problems resulting from unbalanced connection may be reduced by making ONE of the following modifications to the signal cable connections: If the driving preamplifier is “double insulated” (i.e. has no mains earth), disconnect the signal cable screen at the RCA Phono plug end. Alternatively, disconnect the signal cable screen at the XLR end. This second option will make the source the reference signal earth.

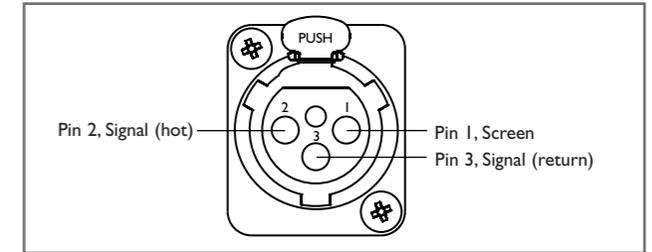


Fig. 3 Input Connection Pins

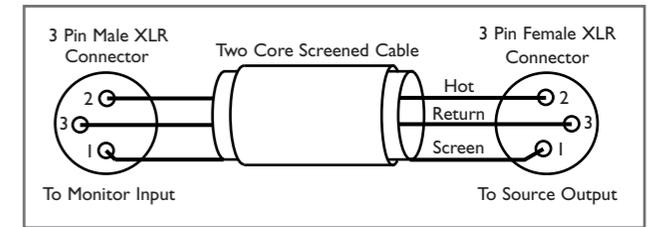


Fig. 4 Balanced Cable

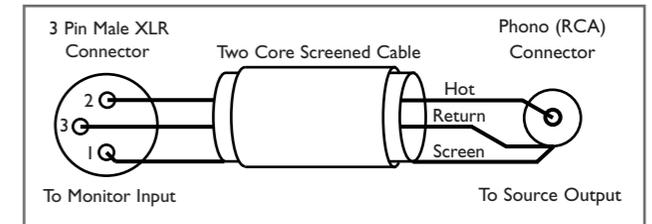


Fig. 5 Unbalanced Cable

5: Operation

Fig. 6 illustrates the connection and control panel for the P6 Power Amplifier. Each feature is described below:

Mains Inlet: The supplied mains power lead (appropriate to the local territory) should be connected here. Ensure that the mains voltage specified on the panel corresponds with the local supply voltage.

Power Switch: Switches on the amplifier.

Fuse Holder: Should the amplifier fail to switch on when the power switch is operated, the fuses should be inspected. Lift out the fuse holder cover using a flat-blade screwdriver, remove the fuse and inspect it for damage. If required, an identically rated and specified replacement should be fitted. It should be stressed however, that fuses often fail because of a serious electrical fault. If this is the case, then simply replacing the fuse will only result in another fuse failure. The amplifier should be returned to ATC for repair if a second fuse fails.

Input Sockets: The audio signal cable should be connected here. Balanced or unbalanced cables may be used (See Section 4).

Output Sockets: The 5-metre cable fitted with 10-pin Lemo connectors provided by ATC should be connected here. This provides the high-level audio connection to each respective loudspeaker.



Fig. 6 P6 Connection and Control Panel

6: Connection

The P6 Active Power Amplifier requires 5 cable connections in total: one for mains power, one for each audio input and one for each audio output.

The mains cable is specifically supplied to comply with local statutory safety approvals and alternatives should not be substituted. If you intend to use your monitors in an alternative territory, please contact ATC for advice. The mains connection must always be earthed.

Signal cables and plugs (not supplied) should be of a good quality and XLR terminated. Poor cable and plug quality will compromise the performance of your monitors. The signal input pin configuration is illustrated in **Fig. 3**.

7: Care and Maintenance

High technology material finishes are used in these products. The surfaces are durable and with a little care can be kept as good as new even under conditions of heavy use. Normally a dry duster will be all that is required to keep the finishes clean.

Heavy soiling of the loudspeaker cabinet or amplifier surfaces can be cleaned using a cloth slightly moistened with a non-abrasive household cleaner. Cleaning of the drive unit diaphragms is not possible.

There are no components within the speaker that can be considered expendable, or that would benefit from regular maintenance. There is no requirement for any kind of routine service work and there is no schedule for preventative maintenance. There are no user replaceable parts within the speaker and in the unfortunate event of any malfunction, repair should be referred to either the supplying dealer or consultant, the relevant importer, or ATC.

ATC has every confidence in the quality of each product that it manufactures.

8: Warranty and Contract

All ATC products are guaranteed against any defect in materials or workmanship for a period of two years from the date of purchase. Within this period, we will supply replacement parts free of charge provided that the failure was not caused by misuse, accident or negligence.

Purchasers who complete and return the Warranty Card will have their warranty period extended up to a period of six years from the date of purchase.

This guarantee does not limit statutory rights.

S C M I 5 0 A S L T
LIMITED EDITION





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Acoustic Transducer Company is the trading name and  is the registered trade mark of Loudspeaker Technology Ltd.