Your Realistic SCT-18 combines studio-quality recording capabilities with the most deluxe cassette conveniences. Many of its features have previously been available only in the most expensive open reel decks. Read this manual carefully, so you'll be able to take full advantage of all the special controls and functions.

**Features include:**
Dolby* Noise Reduction and Dolby FM Noise Reduction Circuitry
Make and play Dolbyized recordings for reduced hiss and increased dynamic range. Special Dolby FM decoder lets you record superb Dolby FM broadcasts now offered by certain FM stations. (You can listen to the decoded broadcast simultaneously if your receiver has tape monitoring facilities.)

Separate Bias and Equalization Selectors
So you get the best possible record and playback performance on all the new tape formulas.

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**RADIO SHACK LIMITED WARRANTY**
This equipment is warranted against defects for 1 year from date of purchase. Within this period, we will repair it without charge for parts and labor. Simply bring your sales slip as proof of purchase date to any Radio Shack store. Warranty does not cover transportation costs. Nor does it cover equipment subjected to misuse or accidental damage.
This Warranty gives you specific legal rights and you may have other rights which vary from state to state.

*We Service What We Sell*

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For your own protection, we urge you to record the Serial Number of this unit in the space provided. You'll find the Serial Number on the back panel of the unit.

**Serial Number:**

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**SPECIFICATIONS**

| Tape System: | Standard Philips Cassette 4-track Stereo |
| Tape Speed: | 1-7/8 ips (4.75cm/s) |
| Frequency Response (overall): | Fe₂O₃, 30 to 13,000 Hz (+3 dB) |
| | Cr₂O₃, 30 to 14,000 Hz (+3 dB) |
| Signal-to-Noise (overall): | Dolby NR “in”, 59 dB (CCIR) |
| Distortion: | Less than 1.5% |
| Cross-talk: | Better than 60 dB |
| Wow and Flutter: | Less than 0.12% JIS Weighted |
| Erase Ratio: | 60 dB |
| Output Level (adjustable): | Preamp out = 0.7 volts |
| | DIN = 0.7 volts |
| | Headphone = 49 mV |
| | Preamp out = 50K ohms |
| | DIN = 50K ohms |
| | Headphone = 8 ohms |
| Input Sensitivity: | Mic = 0.3mV |
| | Line In = 100mV |
| | DIN = 0.1 mV/K |
| Input Impedance: | Suitable Microphone Impedance = |
| | 500 - 5K ohms |
| | Line In = 45K ohms |
| Record Bias: | 105 kHz |
| Erase System: | 105 kHz AC erase |
| Fast-Forward/Rewind Time: | Less than 100 seconds for one side of a 60-minute tape. |
| Power Requirements: | AC 120V, 60 Hz (USA, CANADA) |
| | AC 220/240V, 50/60 Hz (Europe) |
| | AC 240, 50 Hz (Australia) |
| | AC 100, 50/60 Hz (Japan) |
| Dimensions: | 5-7/8”(H) x 15-3/8”(W) x 9-3/8”(D) |
| | (14.9 x 39.0 x 23.7 cm) |
| Weight: | 10 lbs, 4 oz (4.7 kg) |

“DOLBY” and [DOLBY SYSTEM] are trademarks of Dolby Laboratories. Manufactured under licence from Dolby Laboratories.
CONTROL LOCATION

5. LEVEL Meters
   Indicate level of recording. When playing tape they show playback signal level.

4. DOLBY NR Function LED
   Lights up when you set the DOLBY NR switch to IN or FM position.

3. Digital TAPE COUNTER
   Use to aid you in locating desired portions of the tape. Press the button at the right to reset to "000".

2. CrO2 Indicator LED
   Lights up when TAPE switches are set for CrO2 tape.

1. POWER Switch
   Push in to turn "on," press again to turn power "off."

19. STOP/EJECT BUTTON
    Press to stop the tape movement. Press again to eject cassette.

18. RECORD Button
    Press simultaneously with PLAY button to record. The RECORD indicator will light, indicating you are in the Record mode.

17. REWIND Button
    Press down to rewind tape rapidly. To release this function, press STOP EJECT button.

7. MICROPHONES MONO/LEFT and RIGHT Jacks
   For live recording, plug high quality microphones into these jacks.
NS AND FUNCTION

8 Stereo PHONES Jack
Plug a pair of stereo headphones into this jack.

9 OUTPUT LEVEL Control
Use to adjust level of the tape play output signal — to match the other input levels to your Amplifier/Receiver.

10 Memory Ring
Use to set reference point for Record Level.

11 RECORD LEVEL
Left and Right Control
This dual clutch-type control adjusts the recording levels of both channels simultaneously — or individually if desired.

12 DOLBY NR Switch
Set to IN to activate the built-in Dolby Noise Reduction System. Set to FM position when you are making a recording from a Dolby FM signal or when you listen to Dolby FM broadcasts.

13 TAPE Select Switches
Use to set BIAS and Equalization for best results with particular tape formula you’re using (CrO2, Fe2O3, etc).

14 PAUSE Button
Press to temporarily stop tape travel during Record or Play. Press again to restart.

15 FAST-Forward Button
Press down to move tape rapidly in a forward direction. To release this function, press STOP/EJECT button.

16 PLAY Button pushed
Press for Playback operation. For Record, press this button simultaneously with the RECORD button.
**Rear Panel**

**DOLBY FM CALIBRATION Adjustments**
These calibration adjustments are to be used only when setting up the calibration of Dolby FM (see Page 10). Once you set these, you may cover these holes with tape to avoid accidental adjustment.

**LINE IN Jacks**
Connect external signal sources to these jacks from Tape Out or Record Out of your Amplifier/Receiver. Do not use in addition to DIN connection.

**LINE OUT Jacks**
Connect these output jacks to the Tape in or Aux in jacks of your Amplifier/Receiver. Do not use in addition to DIN connection.

**REC/PLAY DIN Jack**
(For European models only.) If your Amplifier/Receiver is equipped with DIN connectors, you may make connection between this and your Amplifier/Receiver via this jack. Use only DIN Jack or phono jacks, not both.

**Line Cord**
Connect to an AC outlet (check labeling on the rear panel for the correct voltage and frequency — in Volts and Hz).
INSTALLATION

Using one of the patch cords provided, connect the Left and Right LINE OUT jacks to the corresponding tape input jacks of your stereo Amplifier/Receiver.

Use the other patch cord to connect the LINE IN jacks to the TAPE OUT (or RECORD OUT) jacks on your Amplifier/Receiver.

(For European models only)
If your Amplifier/Receiver has a DIN jack, use a DIN cord (not provided) to connect the rear panel REC/PLAY DIN jack to the DIN jack on your Amplifier/Receiver. When using DIN jack, disconnect all phono jacks.

Plug the line cord into an AC outlet.

MICROPHONE CONNECTION

For “live” recordings, connect microphones to the MICROPHONES jacks on the front of the Tape Deck. Use two for stereo recordings; for monaural recordings, just use the MONO/LEFT jack.

To fully realize the dynamic range, low noise and wide frequency response of this Deck, you should use good microphones. Your local Radio Shack store has a wide selection of microphones (and other accessories). Ask your salesperson for advice on what to use.

STEREO HEADPHONES

You can use Stereo Headphones to monitor the recording process and signal, or to listen to a tape being played back. This gives you complete private monitor/listening capability. Your Radio Shack store has some very fine headphones to choose from. We strongly recommend that you obtain a pair.

To use them, just plug them into the PHONES jack at the front of the Tape Deck.
OPERATION

PLAYING BACK TAPES
To Turn the Deck On
The SCT-18 offers the convenience of a separate ON/OFF switch. To turn the Deck on, push POWER once; push again to turn off.

LOADING A CASSETTE
Press the STOP/EJECT key and the cassette compartment cover will come out towards you gradually. Insert the Cassette into the cassette compartment, open end down and full reel to left.

Close the cassette compartment cover. When the Cassette is fully recorded or played back, turn it over to side 2 (or B) for recording or playback of the other side.

To remove the Cassette, the tape movement must be stopped (either automatically, or manually by pressing STOP/EJECT). Then, press STOP/EJECT again and remove the Cassette.

While Cassette lid is open, you cannot operate any key.

PLAYING THE TAPE
1. Press POWER to turn the unit on. Press the DIGITAL TAPE COUNTER button to reset to 000.
2. Load a pre-recorded Cassette as noted above.
3. Set TAPE QUALIZER switch to appropriate position — 70 µs position for CrO2 tape, 120 µs position for standard tape.
   NOTE: BIAS switch has no effect on playback.
4. If you are going to play a Dolbyized tape, set DOLBY NR to IN position.
5. Press PLAY key and tape will begin moving. Adjust Volume, Tone and Balance controls on your Amplifier/Receiver for desired sound.
   NOTE: You can adjust the front panel OUTPUT LEVEL control to match your Deck's output with that of other signal sources (disc records, FM, etc.) connected to your Amplifier/Receiver.
6. To temporarily stop tape playing, press PAUSE; to restart the tape, press PAUSE again.
7. To stop playing, press STOP/EJECT.
   To move tape rapidly in a forward direction, press FAST-F.
   To move tape rapidly in a reverse direction, press REWIND.
   In either case, to return tape travel to normal speed, press STOP/EJECT, then press PLAY.
   Use the TAPE COUNTER to aid you in locating approximate positions on the tape.
Operation — Continued

To listen to tapes privately (or if you don’t have an Amplifier/Receiver), plug a pair of stereo headphones into the PHONES jack. Use the OUTPUT LEVEL Control to obtain the desired volume.

STEREO RECORDING

You can make recordings either from the microphones (through MICROPHONES jacks) or through the LINE IN jacks. Make the appropriate connections before starting the Recording session.

When both Mic and LINE IN are connected, only Mics are functional.

NOTE: We strongly urge you to use only the finest tape with your SCT-18. Only with the finest tape will you realize the fullest capabilities of this Tape Deck. Use either Realistic Supertape® Gold or Chromium Dioxide Tape.

1. Load a Cassette into the Cassette Compartment.

2. Set TAPE switches (both EQ and BIAS), to the appropriate position. When using low noise/high output tape and ferric oxide tape (FeO₂₃), set BIAS to the NORM position and EQ to the 120µs position; when using chrome oxide tape (Cr₂O₃), set BIAS to the Cr₂O₃ position and EQ to the 70µs position.

3. Set the DOLBY NR switch to IN position if you are going to make a Dolbyized recording (be sure to mark the Cassette if you record with DOLBY NR).

4. Reset the TAPE COUNTER to 000.

5. Press PAUSE then press RECORD and PLAY keys simultaneously. Adjust the RECORD LEVEL controls to achieve proper channel balance and recording level. Adjust for meter readings that peak up into the red area on the meters only on loudest peaks. Normal recording levels will give meter readings between black number 6 and 3. This procedure allows you to preset recording levels prior to starting tape motion. See NOTES AND APPLICATIONS, page 11, for further Recording tips.

NOTE: Left and Right channel recording levels can be adjusted individually. The inner portion of the RECORD LEVEL knob is for Right and outer is for Left. Once you’ve set the relative balance of levels, you can adjust the overall level of both channels at one time (the two sections are clutch-type — rotate together unless you hold one section). Also the outer plastic Memory Ring can be used for setting to a reference point (it has no effect on Record Level — use it only for reference setting and then you can return to the exact setting later on).

6. Press PAUSE again to release it. The tape will begin to move and you are recording.

7. To temporarily stop the tape while recording, press PAUSE. To restart the tape press PAUSE again.

8. To stop recording, press STOP/EJECT.

To advance tape rapidly to any desired point, use FAST-F key. Use REWIND to move tape rapidly in a reverse direction.

Use TAPE COUNTER to aid in returning to original tape position and to locate desired portions of the tape.

NOTE: Before changing tape motion, always press STOP/EJECT first. It is not a good practice to go from FAST-F or REWIND to PLAY or vice versa without pressing STOP/EJECT in between. Abrupt changes in tape speed can result in tape spill or wrap-up.

When going into the Record mode, always press RECORD and PLAY keys simultaneously (or RECORD first and then PLAY — never press PLAY first and then RECORD); failure to observe this precaution may damage the mechanism.
DOLBY FM

Many FM stations are now broadcasting a Dolby encoded signal. This aids in reducing high frequency noise and hiss which are inherent in the FM stereo signal process.

NOTE: Before you record or listen to Dolby FM broadcasts with your SCT-18, you must calibrate the Dolby FM Level. This is generally a one-time operation you won't need to re-calibrate unless you listen to another station's Dolby FM broadcast or change Tuner's output level.
For calibration instructions, see page 10.

Be sure your connections are made as previously noted (cables to LINE IN and LINE OUT).

NOTE: If you have a Receiver/Tuner which has a “Dolby Adapter” jack — do not use it. Take output from normal TAPE OUT/AUX OUT jack. If it has a “Dolby FM NR” switch, leave it “off” or “out.”

TO LISTEN TO DOLBY FM

NOTE: Your Receiver/Amplifier MUST HAVE a Monitor Switch to listen to Dolby FM signals via the SCT-18.
1. Set the DOLBY NR switch to FM position.
2. On your Receiver/Amplifier, turn on TAPE MONITOR.

DOLBY FM RECORDING

After you’ve calibrated the Dolby FM system, it is simple to record the Dolby FM signal.

Set the DOLBY NR switch to FM position.
Now record as noted previously — except you cannot adjust the front panel Record Level, as that function is pre-set/calibrated by the rear panel Dolby FM Calibration controls.
NOTE: With DOLBY NR in IN position, front panel RECORD LEVEL controls are de-activated. This means you cannot do any level adjustment or fading during FM Dolby recording. If you must make FM level adjustments, leave DOLBY FM in OUT position so that front-panel level controls will be functional.

DOLBY FM RECORDING THROUGH A RECEIVER WITH “FM 25/uS DE-EMPHASIS”

If your Receiver has a 25/uS de-emphasis switch, you can record through the Dolby FM system, and do fading or level adjustment. Set the selector of your Amplifier/Receiver to “FM 25/uS” position and leave SCT-18 DOLBY NR switch in “OUT” position.
NOTE: If you monitor this recording source, you'll notice the sound is very “bright,” because the Dolby signal is not being decoded during this process.

PLAYING BACK A RECORDED DOLBY FM TAPE

1. Set the DOLBY NR switch to IN position.
2. Play the tape through as normal and you’ll be hearing the final result of your recorded Dolby FM signal (properly decoded for playback).

REALISTIC®
NOTES AND APPLICATIONS

DOLBY FM CALIBRATION

To obtain proper Dolby decoding, you must calibrate the system. Optimum calibration will be obtained when you use the Dolby Calibration Tone broadcast by the FM station. (Call your local FM stations to see which ones offer FM Dolby broadcasts and Dolby calibration tones.)

1. Set the DOLBY NR switch to FM position.
2. Press RECORD and PLAY keys.
3. While receiving the Dolby Calibration Tone from an FM station, adjust rear panel DOLBY FM CALIBRATION R and L controls for meter readings to the DC mark (+3 on the red scale).

NOTE: Once you have made this adjustment with your particular Receiver/Amplifier, you need not make any further re-calibration (unless you have an Output Level control on the Tuner and you adjust that).

For a temporary (but not precise), Dolby FM Calibration, you can detune your FM system to off-station — hiss noise only. Then adjust rear panel Dolby FM Calibration controls for a “0” reading on the meters.

As a double-check for this temporary setting, tune to a station broadcasting Dolby FM signals, set DOLBY NR to FM position and see if the meters are deflecting to normal levels (peaks into the red area only on highest levels).

TO ERASE A TAPE

It is not necessary to erase a tape before using it again.

As you record, any previous recordings are automatically erased. However, if you want to erase a previous recording, without making a new one, disconnect microphones and set the RECORD LEVEL controls to minimum. Now, load the cassette and run it through with both RECORD and PLAY keys pressed (just as though you were making a recording). This will erase the tape clean. Or, easier, and for best erasure, use a Bulk Tape Eraser such as Radio Shack’s Catalog Number 44-210.

MONOAURAL RECORDING AND PLAYBACK

You can use your SCT-18 for monaural Record or Playback; follow the same procedures as outlined previously for both functions. For mic recordings, just plug the mic into LEFT/MONO jack.

When you make monaural recordings through LINE IN jacks, it is best if you use both right and left channels for the monaural signal — this assures best sound reproduction, maximum output and lowest noise.
SETTING THE RECORD LEVEL

Meter Record level should not be too high or too low. Proper recording levels will be achieved when meter readings touch into the red area only on highest peaks. Normal peak levels will produce meter swings up to between 6 and 3 of the black numbers.

Typical Recording Level
Average between 6 and 3 of the black numbers.

Excess Level

Recording levels which consistently peak into the red numbers will result in distortion and/or poor high frequency response. Recording levels which peak only occasionally to 3 (or lower) of the black numbers will have excessive noise — especially noticeable in the soft passages. Therefore, you must learn to adjust recording levels for a happy medium — to assure lowest noise and widest possible dynamic range.

CHOOSING THE RIGHT TAPE

Choice of tape is vital to good recordings. To take full advantage of the SCT-18 performance capabilities, you should only use the finer-quality tapes designed specifically for music recordings. For low-noise, wide range recordings, we recommend the new Supertape Gold tapes, or Realistic CrO2 tapes (in conjunction with the special Bias and Equalization for chromium dioxide tapes).
Notes and Applications — Continued

MICROPHONE RECORDING

Enjoy the excitement and fascination of making your own "live" recordings with a pair of Realistic microphones. Realistic has a mic for every purpose, from at-home recordings to live on-stage performances. Knowing the broad distinctions between microphone types will help you make the right choice. There are two basic pickup patterns: cardioid and omnidirectional.

Another distinction is between dynamic and electret condenser microphones. Dynamics are rugged and versatile, great for at-home recording and on-stage work where dependability is a must. Electret condenser mics provide super-sensitive sound pickup along with a very wide and flat response. The finer electrets are used for critical studio work. Electrets require a small, easily replaced battery for their built-in transistor. Battery life averages six to nine months. Each Realistic electret condenser mic includes a battery.

Your Realistic SCT-18 is designed for use with any low-impedance (500-5000 ohms) microphone, either electret or dynamic.

Cassettes have a built-in erase protection device. On the back are two small tabs. To prevent accidental erasure, carefully break off the appropriate tab as shown below. With side A/1 up, breaking "tab A" will prevent accidental erasure of the material on side A/1. Tab B is for side B/2.

When the tab has been broken off, you cannot press the RECORD key down (don’t try to force it down). If you decide to erase or re-record a cassette which has the tabs broken off, just cover the appropriate opening with tape.

Typical Pick up Pattern of Cardioid Mic
Cardioids pick up sound mostly from the front. That's why they're good for stage work, music recordings, and public address applications where feedback (acoustic "howling") is a problem.

Typical Pick up Pattern of Omnidirectional Mic
Omnidirectionals have a circular pickup pattern that lets you place a mic almost anywhere in an average-size room and get good sound pickup. Used in pairs, they're good for making live stereo recordings of orchestras and other large groups.

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To re-record a cassette, it is not necessary to erase previous recordings. Previous recordings are automatically erased when a new recording is made.

To erase a tape, follow the same procedure as for Recording, but disconnect inputs and reduce RECORD LEVEL controls to minimum. Then run the tape through (press RECORD and PLAY keys); this automatically erases previous recordings from the tape. Note that Erase Protect Tabs must be in place for this erase function to work. Or, you can use a bulk eraser such as Radio Shack Catalog Number 44-210.

To achieve optimum Record results, be sure to use the correct TAPE and DOLBY NR switch positions. When playing back a Dolbyized tape, always set DOLBY NR switch to IN position. When playing back a non-Dolbyized recording, set DOLBY NR switch to OUT position.

The Dolby NR System incorporated in your Tape Deck will enable you to make tape recordings with substantially improved signal-to-noise ratio, which gives the effect of extending dynamic range. It will provide approximately 10 dB improvement in signal-to-noise in the frequency range of tape hiss-noise.

You can duplicate tapes by recording from another tape deck/player, or put 8-track tape programs on cassettes. Or, you can put your favorite records onto cassettes. Make appropriate connections from another tape player or phonograph to the LINE IN jacks as noted previously.

Storage of tape is no major problem, provided you do not expose it to extreme temperatures or high humidity. Also, do not expose your tapes to magnetic fields (magnets, large transformers, etc.). Avoid dust and dirt. You may find storage containers to be extremely useful accessories; see your local Radio Shack store.

Demagnetize the tape heads and clean the tape handling parts periodically ... this will insure maximum frequency response and lowest noise. After a few hours of recording or playing, dust, lint and tape oxide will begin to build up on the tape heads and guides; this affects record and play quality. To achieve the professional quality this system is capable of, such dust, lint and oxide must be cleaned off. Also, the heads tend to retain residual magnetism after some hours of use ... this introduces noise on both record and playback. To clean, we recommend using Radio Shack Catalog Number 44-1160 Cassette Head Cleaner or use cleaning sticks (44-1083) and Recorder Cleaner (44-1010). To remove residual magnetism, use a Tape Head Demagnetizer such as 44-211 or 44-215. Or, the easiest way to do this is to use a 44-631 Cartridge Cleaner/Demagnetizer.

4-TRACK RECORDING AND PLAYBACK

A cassette has two sides.
This Cassette Deck uses the standard four track, two channel (stereo) system for making recordings and playing them back. After you have recorded both right and left channels on one side, remove the cassette, turn it over and reload — recording both channels on the other side.

REALISTIC GUIDE TO TAPE RECORDERs is a very helpful publication available at your Radio Shack store. It has a number of interesting chapters covering practical aspects of tapes, recorders and accessories, plus a number of hints to enhance enjoyment of your Realistic Cassette Tape Deck.
WHAT DOLBY NR SYSTEM DOES

Making An Ordinary Recording

1. **Music.** Music is made of sounds of different loudness separated by intervals of silence. Loud and soft sounds are shown here as long and short lines. The music represented by this diagram starts loud and gradually becomes very quiet.

2. **Noise.** Any recording tape, even the best kind, makes a constant hissing noise when played. At the very slow speeds and narrow track-widths used in tape cassettes, tape noise is much more noticeable than it is in professional tape recordings, although even there it is a problem.

3. **Music and Noise.** When a tape recording is played, the noise of the tape conceals the quietest musical sounds and fills the silence when no sound should be heard at all. Only when the music is loud will the noise be masked and usually not heard. However, tape noise is so different from musical sounds that it sometimes can be heard even then.

Making A Dolby System Recording

1. **What the Dolby™ NR system does first.** Before the recording is made, the Dolby NR system "listens" to the music to find the places where a listener might later be able to hear the noise of the tape. This happens mainly during the quietest parts of the music. When it finds such a place, the Dolby system automatically increases the volume so that the music is recorded louder than it would be normally.

2. **The Recording.** In a Dolby NR system recording the parts of the music which have been made louder stand out clearly from the noise. As a result, Dolby NR system recordings sound brilliant and unusually clear even when played back without the special Dolby NR system circuit.

3. **What the Dolby™ NR system does during playback.** When the tapes are played on a high-fidelity tape recorder equipped with the Dolby NR system circuit, the loudness is automatically reduced in all of the places at which it was increased before recording. This restores the music to its original loudness again. At the same time, the noise which has been mixed with the music is reduced in loudness by the same amount—usually enough to make it inaudible.

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TO AVOID MACHINE PROBLEMS

Your Tape Deck is a precision electromechanical instrument. It is ruggedly constructed and is designed for superior quality tape recordings and playback signals. To assure maximum enjoyment and optimum performance, there are a few things you need to keep in mind.

Always be sure you install a cassette properly before pressing any tape motion controls.

Do not try to Eject the cassette immediately after the power is turned off (approximately 5 sec). The protection mechanism for the rotation gear may operate and cause the cassette compartment not to open. If the cassette compartment does not open, turn on the power again, operation will be restored to normal.

Don’t leave any tape motion controls pressed down when POWER is off. Do press STOP/EJECT before changing tape speed. Don’t press PLAY and then FAST keys without pressing STOP/EJECT in between — rapid, abrupt changes in tape direction and speed can cause tape wrap-up or spills (which can end up in broken or damaged tape).

Keep your Tape Deck clean. Don’t install it in an area where it will be exposed to concentrations of dust and dirt. Don’t expose it to extreme temperatures. It is absolutely vital that you periodically clean the tape handling parts — the easiest way to do this is to play a Cassette Demagnetizer and Head Cleaner after every 25 hours of use. Get one from your local Radio Shack store, Catalog Number 44-631.

CAUTIONS

The erase protection tabs on a cassette are a precaution against accidental erasure or re-recording. Do not attempt to force down the RECORD key if the cassette in the unit has these tabs removed.

Before Recording or Playing back, be sure the cassette is properly seated in the cassette compartment.

Do not touch the face of the Tape Heads with any magnetic or metallic object.

Disconnect the AC cord plug from AC outlet when the unit is not to be used for a long period of time or you are away from home.

When you are connecting the Tape Deck to other units which produce a high volume of leakage flux (large power transformers), hum may be induced into this unit, so stack the units with sufficient spacing between them.

When there is a slight bias leakage, noise may occur during AM reception/recordings. If this should happen, keep the Tape Deck as far from the tuner as possible.
SERVICE AND MAINTENANCE

Only the highest quality parts are used in your unit and it should require little or no service as long as you observe a few general rules.

Although the SCT-18 is a ruggedly built unit, reasonable care should be taken to avoid rough handling. Avoid exposure to dirt and dust and areas of high heat and humidity.

Always keep your unit clean — especially the tape heads and tape handling parts — this will insure long life and maximum fidelity. Over a period of time it is normal for a certain amount of dust, lint and powder from the tape to accumulate on these parts. This prevents proper contact of the tape and results in improper tape handling (producing noise, partial "drop-outs" and poor frequency response). Periodically clean the tape heads and tape handling parts with tape head cleaner, cue-tips or a cassette cleaner tape. Your local Radio Shack store carries a complete line of tape care accessories.

Over long periods of constant use, the tape heads will tend to retain some magnetism. A magnetized head will produce noise. Thus, it is important that the heads be demagnetized periodically.

Periodic lubrication will insure proper operation of all moving parts. At least once a year you should bring your unit into your local Radio Shack store for standard lubrication and simple preventative maintenance by our service technicians.