

CONCEPT

ELCII

Owner's
Manual



Some states do not allow limitations on how long an implied warranty lasts, so the above limitations may not apply to you. Some states do not allow the exclusion or limitation of incidental or consequential damages, so the above limitation or exclusion may not apply to you.

This warranty gives you specific legal rights and you may also have other rights which vary from state to state.

Service Manager
Concept Cassette Deck Division
CBS Inc.
1061 W. Glenlake Ave.
Itasca, IL 60143

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Printed in USA.

Specifications

Electronic

Frequency Response:

25-18.5 kHz \pm 3dB Metal
25-18.5 kHz \pm 3dB CrO₂, FeCr,
Special tape
25-15 kHz \pm 3dB Fe, Normal
tape
50-15 kHz \pm 1dB at typical
level

Signal-to-Noise Ratio:

59dB
69dB with Dolby

Total Harmonic Distortion:

Less than 1% at +3dB,
typically less than 0.3%

Bias and Erase Frequency:

84kHz

EQ Time Constants:

Normal Fe tape, 3180 μ sec
+ 120 μ sec;
Metal, special, FeCr, CrO₂,
3180 μ sec + 70 μ sec

Input Sensitivity:

Line, 60 mV
Mic, 27 mV

Input Impedance:

Line, 47 K Ω
Mic, 600 Ω

Output Level:

Line, 1.0 v at + 3dB
Headphone, 100 mV

Output Impedance:

Line, 47 K Ω
Headphone, 8 Ω

Editor:

Actuate Envelope, 8 μ s.
Release Envelope, 40 μ s.

Limiter:

Attack Time, 25 μ s.
Release Time, 1.8 μ s.

Mechanical

Wow and Flutter:

0.04% WRMS

Speed Accuracy:

Within 0.2%

Fast Forward, Rewind Time:

55 seconds C60
80 seconds C90

Drive System:

Two Motor, DC Electronic
Servo for capstan, DC Hi-
Torque for hubs

Control System:

Electronic Computer Logic
with solenoid Actuation

Tape Heads:

Erase, Sendust Alloy
Record/Play, Sendust Alloy
Linear Phase

Other

Recording Indicators:

Two peak responding
fluorescent level indicators
with peak hold circuitry.

Recording Limiter:

Calibrated to +4.5dB

Solid State Devices:

78 Transistors
15 ICS
43 Diodes
10 LEDs

Dimensions:

Width, 19" (48.26 cm)
Height, 5.75" (14.61 cm)
Depth, 12.56" (31.9 cm)

Weight:

21 lbs.

Limited Warranty

Your Concept cassette deck is covered by a limited warranty against defects in materials and workmanship for a period of three years from the date of purchase. Warranty repair will be performed only when your purchase receipt is shown as proof of ownership. Defective parts will be repaired or replaced without charge if this Concept cassette deck is returned to your dealer's store, as shown on your purchase receipt, or to any branch of that store where, in all cases, authorized service will be available. Check the yellow pages or white pages of your telephone directory for the location nearest you. If additional assistance is required, please write to the Service Manager, Concept Cassette Deck Division, at the address below describing the problem, and the Service Manager will send directions in writing.

Charges for unauthorized service and transportation costs are not reimbursable under this warranty. Any damage or defect resulting from unauthorized parts or services is not covered by this warranty. Any services performed by other than a dealer authorized to perform such services are not reimbursable under this warranty.

This warranty becomes void if the serial number is defaced or removed, or if the product has been damaged by alteration, misuse, accident or neglect. **THE WARRANTOR ASSUMES NO LIABILITY FOR PROPERTY DAMAGE OR ANY OTHER INCIDENTAL OR CONSEQUENTIAL DAMAGE WHATSOEVER WHICH MAY RESULT FROM THE FAILURE OF THIS PRODUCT.** Any and all warranties of **MERCHANTABILITY** and of **FITNESS** implied by law are limited to the duration of this expressed limited warranty.

For The Technically Curious

No sound on playback

Make sure all of your connections are correct and that your tape monitor button is depressed. Also be sure the tape actually has something recorded on it. Check your cassette to see that the pressure pad is not missing.

Wow and Flutter (wavering sound)

The buildup of magnetic particles on the capstan and pinch roller can cause speed irregularities. Make sure the tape path is clean. (See the maintenance section of this manual.)

This section is a *brief* description of the many unique engineering features of the Concept ELCII. It may help you to understand how the ELCII measures up to the Concept reputation, and why it can indeed complement the best component systems.

Electronic Circuitry

The circuitry used in the Concept ELCII for signal processing and logic control includes numerous examples of no-compromise design. A few examples of the attention shown to the analog circuitry point up the thoroughness of Concept engineering.

All signal path switching in the ELCII is performed by shielded relays. This costly technique allows the elimination of multiple-pole record/playback switches, the most common cause of tape deck failure.

Signal interrupt relays, located at the line level outputs of the ELCII, eliminate any possibility of undesired signal transients being passed on through the stereo system when the deck is turned on or off.

Four separate muting circuits *per channel* assure a freedom from unwanted clicks or pops when changing from one operating mode to another.

A special bias oscillator design, featuring individual low-impedance adjustments for all four tape formulations, assures consistent adjustment from one unit to the next and provides unmatched long term stability for the optimum settings.

Independent frequency equalization and record level networks for each of the four tape formulations assure that the best performance for each type of tape is attained. Never will compromise settings be necessary.

Two limiter sections, each with 24 devices, provide accurate signal limiting during recording when the limiter circuitry is active.

Erase and Signal Heads

The combined requirements of micro-machinability, superior magnetic characteristics, and consistent performance over years of use lead Concept engineers to use sintered Sendust alloy for both the erase and signal heads of the ELCII. These new heads, especially designed for the high current and flux densities necessary when realizing the full potential of metal tapes, are precision devices resulting from a partnership of materials scientists and mechanical and electrical

engineers. To assure that the repeated use of metal tape is as enjoyable as a first-time recording, two magnetic gaps are used in the ELCII's erase head. This technique reduces background noise to a level virtually the same as that of virgin tape.

Transport

The ELCII transport uses two motors to achieve extremely steady speed, efficient fast wind, and mechanical reliability. One motor, a DC servo type, is used only for the capstan, and the other for the tape hubs. This system, in addition to being more precise than a one-motor transport, has the additional advantage of greater mechanical simplicity. You can expect not only greater long-term adherence to the original specifications, but also vastly increased reliability from the ELCII.

Controls

The Concept ELCII utilizes a unique configuration of microprocessor logic for the transport controls. All functions are engaged with a soft touch, and actuation is by rugged industrial-grade solenoids. The ELCII's electronic logic permits direct switching from any transport mode to any other without pressing the STOP button. The logic circuits make sure the tape comes to a full stop instantly, before changing speed or direction. The electronic logic controls are fast, accurate, and protection for your tapes.

Conclusion

Years of research, lab testing, field testing and re-evaluation have been spent in developing your Concept ELCII. Needless to say, we think it will be one of the finest-performing, most convenient, and best-looking cassette decks available for quite some time. We would be grateful to know that this product creates the satisfaction for which it was intended. We urge you to write with your comments.

Maintenance

Periodic but simple maintenance will keep your Concept ELCII performing at its best.

Cleaning the tape path. As the tape plays, tiny bits of the magnetic coating are scraped off by the heads and tape guides. These magnetic particles build up over a period of time and can prevent the tape from maintaining full contact with the tape heads, thereby impairing the high-frequency response. Particle buildup can also lead to speed variations. The best solution to these potential problems is routine cleaning of the tape heads and guides after every 20 hours of tape deck use. Use a Q-tip or other cotton swab moistened with head-cleaning solution (available from your Concept dealer). Gently clean the heads, capstan, tape guides, and pinch roller.



Use a cotton swab (such as a Q-Tip) moistened with head cleaning fluid to clean the tape heads.

Magnetism will also build up in the tape heads and guides and they should be demagnetized from time to time. The ease of access to the heads on the Concept ELCII permits use of any standard demagnetizer. Your Concept dealer can recommend a suitable model.

When using the demagnetizer, make sure the ELCII is turned off, and that recorded tapes are moved at least 3 feet away. Be sure the demagnetizer is also well away from the deck when you plug it in or turn it on. (The turn-on surge can magnetize everything that is too close.) Move the demagnetizer as close to the heads as you can without scraping them, and move it around the head gap in a circular motion. Draw it away slowly, and do not turn it off until it is at least 3 feet from the deck.

Cabinet Care

The aluminum face plate and rosewood-pattern vinyl side panels may be cleaned by wiping them with a soft, slightly damp cloth. You can use a small amount of mild detergent, but do not use solvents of any kind.

A soft-bristle brush will facilitate removing magnetic particles from the cassette compartment.

In Case Of Difficulty

If there appears to be a malfunction of the unit, turn it off and *check all connections*. Frequently, the cause of the trouble is a loose connection rather than any malfunction of the deck. The following paragraphs list the most common problems and their likely causes.

Tape does not move

Check to be sure the AC cord is plugged in and the power switch is on. See if the tape has finished.

Fuzzy, indistinct sound

Excess magnetic particles or dust on the heads may be the cause. Poor quality cassettes can also be at fault. Clean the heads, and use only premium-quality tape. (See the maintenance section of this manual.)

Distortion on playback

Faulty tape can cause distortion, and should be replaced. If the record signal applied to the tape was too strong, there will also be distortion. Check your recording procedures to be sure you are not overloading the tape by recording at too high a level. Distortion heard on playback may also have been contained in the original source material.

Excessive tape hiss

This has several possible causes. One possible cause is a magnetized record head. To avoid this, follow the instructions on demagnetizing given in the maintenance section of this manual. If the signal applied to tape during the recording process was too weak, you will hear excessive tape hiss. Check your recording procedures to be sure you are recording at a high enough level. Many pre-recorded tapes are of substantially lower quality than those which you will make yourself. The hiss from these tapes cannot be reduced.

The Dolby^{*} Noise Reduction System

Receiving and Recording/Dolby FM Broadcasts

In addition to its use in recording and playback, the precision Dolby noise reduction circuits of your Concept ELCII may be used to decode Dolby FM broadcasts. The circuits included in the ELCII incorporate the correct 25 microsecond de-emphasis that is the Dolby standard.

To listen to a Dolby FM program without recording, engage the DOLBY FM button on the deck, and press the RECORD and PAUSE buttons to place the ELCII in "record standby." You do not need to insert a cassette. Be sure the tape monitor switch on your receiver or preamplifier is on so that the Dolby circuit of the ELCII is in the signal path.

The first step in recording a Dolby FM broadcast is to set the DOLBY-FM CAL adjustments (located on the back panel of the ELCII) to correspond to the output level of your receiver or tuner. Periodically, radio stations broadcasting with Dolby FM encoding will transmit a calibration tone. While this tone is being broadcast, place your ELCII in the "record standby" mode and adjust the DOLBY-FM CAL adjustments until the fluorescent level indicators indicate the "double-D" Dolby symbol (at +3 dB). Once this adjustment is made, you should not move the DOLBY-FM CAL adjustments unless you have changed receivers, or changed the output level of your tuner.

About the Dolby System

The refined Concept Dolby system overcomes inherent problems with cassette sound quality, such as narrow dynamic range and a high level of tape hiss (relative to open reel tape decks). As a general rule, the faster the tape speed and the wider the tape, the better the sound. Because cassettes have a very slow (1½ ips) tape speed and narrow track width, they need electronic help to reach the fidelity levels of high speed open reel tape decks. The Dolby noise reduction system provides that help, and the advanced Dolby circuits of your Concept ELCII contribute to a performance level more typical of the best open reel equipment.

The Concept ELCII Dolby NR system works as follows: During the recording process, all low level high-frequency signals are boosted automatically by the noise reduction circuit and recorded on the tape at a much higher level (up to 10 dB higher) than they normally would be. This greatly increases the difference between the signal level of the program and the "hissy" high-frequency background noise level. On playback, the noise reduction circuit reduces the boosted high-frequency signals to their normal level. At the same time, the "unboosted" background noise from the recording process is reduced by the same margin. The result is a recording that achieves an increased signal-to-noise ratio.

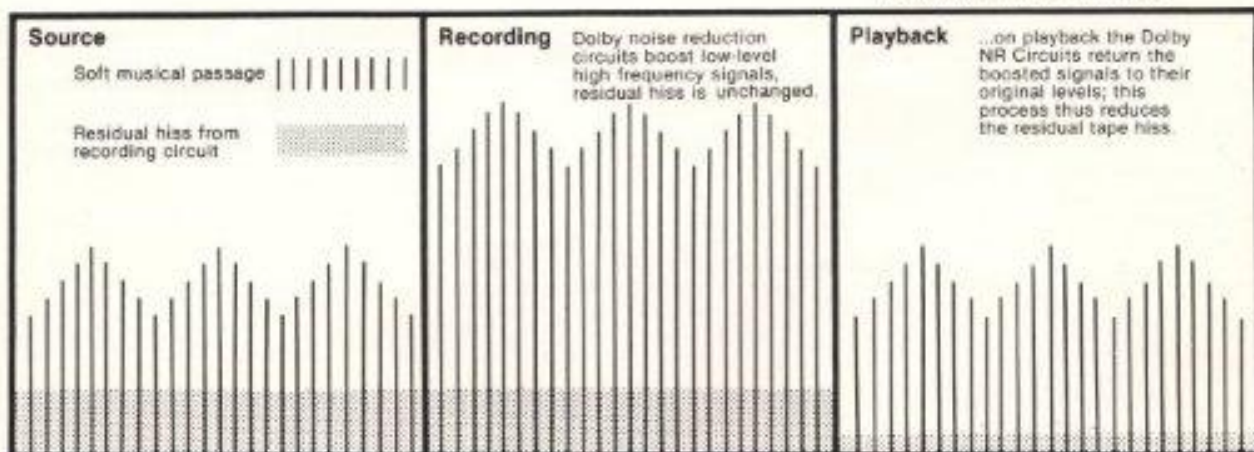
Thus, the noise level remains far below the music level for the whole recording, and tape hiss becomes virtually inaudible. Dolbyized recordings sound much cleaner than non-Dolbyized recordings, and this is why we recommend using the Dolby noise reduction system for all your recordings.

Because Dolby noise reduction boosts high frequency, it is possible to "saturate" the tape, i.e. exceed its ability to hold the entire signal. The best results will be obtained with premium quality cassettes that can accept higher levels at the highest frequencies. It is also important not to set the record levels too high; the fluorescent level indicators should only infrequently indicate above +3dB.

Dolby noise reduction is primarily designed to reduce the "hiss" inherent in the recording process. Recording with the Dolby system will not reduce the background noise already present in the program source.

You can use the Dolbyized circuits to play back non-Dolby tapes, but the high-frequency content will be diminished. Some tapes however, may be so noisy that they will sound even better even without some of their high-frequency content. It is perfectly satisfactory to record tapes with the Dolby noise reduction system for playback on non-Dolby equipped car tape players. The boosted high frequencies compensate nicely for the limitations of auto speakers and road noise.

**"Dolby" and the double-D symbol are trademarks of and used under license from Dolby Laboratories*



Special Features and Electronics Logic Function

The microprocessor Electronic Logic Controls of your Concept ELCII give the deck tremendous operational flexibility, and permit the inclusion of functions not found on conventional cassette decks. The following section will explain all the special features of the Concept ELCII and help you realize all of its great potential.

Tape Counter

The tape counter provides a convenient way to index your tapes. Set it to zero at the start of a tape by pushing its RESET button, then make a note of the counter reading at the beginning of each selection on the tape. (Counter reading will usually not correspond to those on other cassette decks.)



The tape counter can be used to index the selections on the tape. Push the button to re-set to "000".

Memory Stop

When the MEMORY STOP button is engaged, pushing the REW (rewind) button after recording or playback will rewind the tape only to the "999" reading on the tape counter. This will help you quickly locate a specific selection on the tape. To use MEMORY STOP, push the counter RESET button to set the counter to "000" when the tape reaches the beginning of the selection you want, and then push the MEMORY STOP button. When the tape is finished (or whenever you wish to go back to the point on the tape where the counter was reset to "000"), pressing the REW (rewind) button will return it to a point just before your selection, and the transport will automatically stop.

Auto Play

When the AUTO PLAY button is engaged, pressing the REW (rewind) button will return the tape to its beginning, and playback will automatically begin at that point.

If both MEMORY STOP and AUTO PLAY are engaged, pressing the REW (rewind) button will return the tape to the "999" counter reading, and playback will commence automatically at that point.

Auto Repeat

The Concept ELCII electronic logic circuitry provides additional automatic functions with the AUTO REPEAT feature. When the AUTO REPEAT button is engaged, the tape rewinds automatically after stopping at its end, and begins to play again at the beginning. This feature operates when the tape is played through to its end, but not when fast-forwarded to the end. You can use the AUTO REPEAT feature in conjunction with the MEMORY STOP feature to automatically return the tape to the "999" counter reading and begin play from that point.

Recording with a Timer

Your Concept ELCII has a timer recording feature that lets you record while you are away, so you can listen to broadcasts you would otherwise miss.

To use the timer recording feature, set up the deck exactly as you would for any other recording session (see the section on Basic Recording). Be sure your levels are properly set. Plug your system into a commercially available timer, the type you use to turn on your lights while you are away. (If you plug only the ELCII directly into the timer, be sure the rest of your system is left on.) Set the timer to go on at the time you want the recording to begin. Push in the TIMER REC button only when the power to the ELCII is off.

When the timer turns on the power, your Concept ELCII will begin to record. When the tape reaches its end, the transport will automatically stop. The power remains on, but this will not cause damage or excessive wear.

By removing the record interlock tab from a cassette left in the ELCII while the TIMER REC button is depressed, you can achieve the action of a timer play feature. When the timer turns on the ELCII, the transport will commence playing through your system.

Basic Recording

Again, follow the instruction for loading the cassette and setting the bias and equalization. To help insure the best possible results, we recommend using the Dolby noise reduction system when ever you record. To activate the Dolby noise reduction circuitry, press in the DOLBY NR button.

Setting the recording levels.

Careful setting of the recording levels is important. Recording at too low a level will increase the background noise on the tape, while recording at too high a level will saturate or overload the tape, obscuring detail and clarity. If you are recording from records, FM, or any source connected to your receiver or preamplifier, set the levels with the LINE INPUT controls. Use the MIC INPUT controls only when recording from microphones. Leave the MIC INPUT controls at their lowest setting when they are not being used.

Always adjust the levels before recording, as adjusting them during recording will be plainly audible during playback.

First, place the deck in "record standby" by depressing the RECORD and PAUSE buttons. Press in the PEAK HOLD button located above the microphone jacks to see the peak levels of your program source. Then, if possible, use a sample of the program source (several samples if you are recording a record) and slowly increase the INPUT LEVEL controls until the fluorescent level indicators reach the plus 3dB marks only occasionally.

To go from the "record standby" mode to recording, press the PLAY button. The LED on the record button will remain illuminated. To momentarily stop the transport without taking the deck out of the record mode, press the PAUSE button. Press the PLAY button again to resume recording.

Pressing the STOP button or either of the fast-wind buttons will take the deck out of the record mode.

Live Recording First, turn the LINE INPUT controls to their lowest setting. Use only the MIC INPUT controls to set the recording levels for live recording.

With the Concept ELCII you can use any high-quality, low impedance microphones. To record in mono (from one microphone only), use the upper microphone jack. The source will be recorded equally on both channels. To record in stereo plug the second microphone into the lower jack.

Mic/Line Mixing. With Concept ELCII, you can record from microphone and line inputs simultaneously, e.g. recording a live vocal at the same time as instrumental record. To mix microphone and line inputs, adjust both sets of input level controls. It's a good idea to monitor your "mix" on headphones so you can actually hear the balance you are creating.

Like the OUTPUT controls, the LINE INPUT and MIC INPUT controls are "ganged" to permit individual channel adjustment.

Editor. The editor feature of the Concept ELCII allows you to make recordings which are free of abrupt transitions from silence to loud signal, or vice versa. You can also use the editor to remove undesired material from a tape already recorded (e.g. the voice of an announcer who cut in on the end of a song). With the EDITOR button depressed while the ELCII is in the record mode, the editor silences any signal which would otherwise be recorded on the tape. With the EDITOR button depressed while the ELCII is in the play mode, any incoming signal is silenced and the bias/erase oscillator is turned on, erasing the tape while allowing you to hear the result.

For a smooth start to your recordings, depress and hold the EDITOR button in before entering the "record standby" mode. To commence recording release the EDITOR button after pushing the PLAY button. For a smooth ending to your recordings, push in the EDITOR button when you are ready to stop the recording, and, before releasing the EDITOR button, press the STOP or PAUSE button to stop recording.

Using the editor to remove undesired material from a tape you have previously recorded is easy. First, locate the undesired material while in the play mode by depressing the counter RESET button at the start of the undesired material and pressing

STOP when you have come to the beginning of the next selection you wish to retain on the tape. Note the reading of the counter, and use the REW (rewind) button to move the tape back to a counter reading of approximately 998. Next, push the PLAY button and watch the tape counter, pressing and holding the EDITOR button in just before the counter rolls from 999 to 000. Release the EDITOR button when the counter reaches the reading you previously noted, and the undesired material will be removed from the tape.

Caution

To avoid accidental erasure of material which you have previously recorded on your cassettes, remove the record interlock tabs from the cassettes. Depressing the EDITOR button will have no effect once the record interlock tabs are removed.

Limiter. While the levels on a record or FM broadcast are already somewhat controlled by the original recording or broadcast engineer, live program sources are more likely to have unexpected peaks that could overload the tape and cause distortion. For this reason, your Concept ELCII has a limiter circuit that restricts the peaks to levels that cannot cause overload distortion. Its fast-rise, slow-decay characteristic action will generally not be audible. The limiter is also useful for restricting the dynamic range of music you wish to use as "background music". (Without the peaks, the music will remain in the background. To engage the limiter during recording, press the LIMITER button.

Peak Hold. With the peak-responding fluorescent level display on the Concept ELCII, you can continuously monitor the signal level during recording and playback. Because some of the highest peaks in music (drum beats, staccato synthesizer) are of such short duration, a peak holding facility has been built into the ELCII's level indication circuitry. Whenever the PEAK HOLD button is depressed, the highest peaks occurring in the music will be held for observation indefinitely on the fluorescent level indicator. Use this feature to avoid overloading your tapes during the recording process.

Operation

Loading the Cassette

Move the Concept ELCII's protective head cover to its open position. Place the cassette straight into the compartment in between the left and right cassette guides. The open side of the cassette should be down. Since tape travels from left to right, the full tape spool should be on the left. The tape will be held in place by the cassette restrainer.

Bias and Equalization

For the best recording and playback results, the bias and equalization should be set to match the tape you are using.

Bias is a very high frequency current that is sent to the tape head along with the signal to be recorded. The bias "prepares" the metal or oxide particles on the tape so the audio signal can be recorded accurately. Bias is only used during the recording process.

Equalization is a precise adjustment of the frequency response of the record and playback circuits of the Concept ELCII which insures uniform frequency across the audio band.

Because different tapes have different magnetic properties, the proper levels of bias and

equalization vary from tape to tape. The appropriate settings for the Concept ELCII's BIAS and EQ switches are clearly indicated on the tape deck's front panel. A special feature of the Concept ELCII is the automatic selection of the bias and equalization appropriate when using Chromium Dioxide or chrome-equivalent tapes. Thanks to this automatic selection feature, the BIAS and EQ switches need only be set when you are using normal Ferric tape (Fe), Ferrichrome tape (FeCr), or Metal tape. You can confirm your bias and equalization settings by observing the indicator LED's located immediately to the left of the fluorescent level indicator. *Note:* Some very early Chromium Dioxide cassettes had no recess to actuate the ELCII's automatic tape selector. When using cassettes of this type, set the EQ and BIAS buttons to "out" and "in" respectively.

Basic Playback

To play a tape, first follow the above instructions for loading the cassette and setting the bias and equalization. If the tape was recorded using the Dolby noise reduction system, you should also press the DOLBY NR button. A red LED located immediately below the bias/equalization LED's is illuminated whenever the Dolby

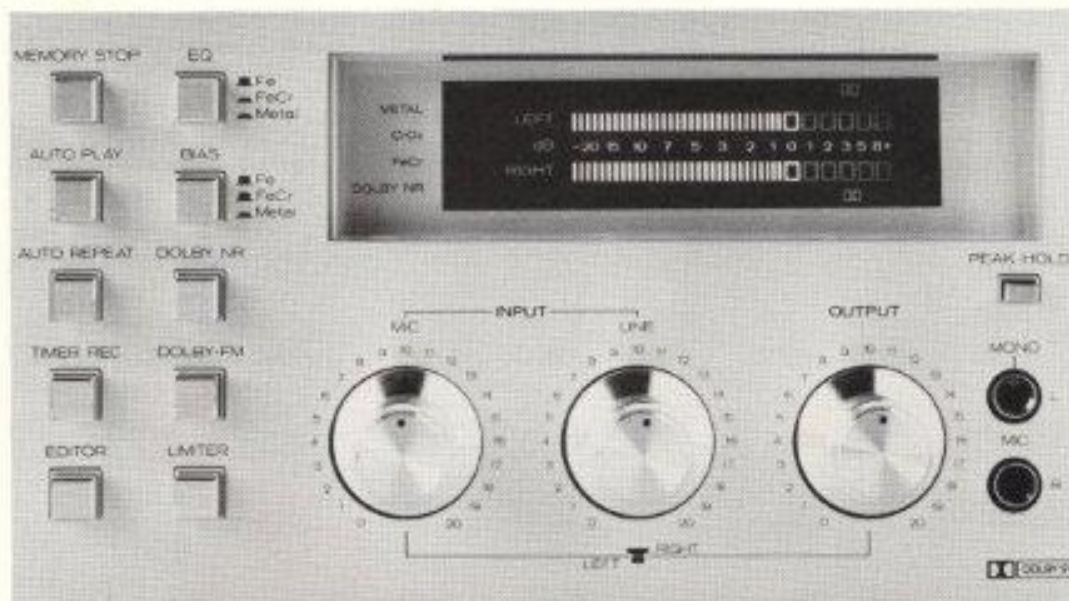
noise reduction circuits are activated.

Next, press the PLAY button. Its green LED will illuminate, the cassette holder will lock the cassette into position, and the tape will begin playing. Adjust the OUTPUT level controls so that the volume from the Concept ELCII is approximately the same as the volume from your tuner when the volume control of your receiver or amplifier is left alone. The OUTPUT controls are "ganged" so that the channels may be adjusted separately, if desired. The knob section closest to the Concept ELCII's front panel adjusts the right channel, the other section adjusts the left channel.

To fast-wind a tape in the forward direction, press the FF (fast forward) button. To rewind a tape, press the REW (rewind) button. The Concept ELCII uses a sophisticated microprocessor-controlled electronic logic circuit that lets you go directly from one function to another without pressing the STOP button in between. The only time you need to use the STOP button is to stop the transport.

To momentarily stop the transport, press the PAUSE button. To return to the play mode, press the PLAY button.

The Concept ELCII features button-mounted LED's to indicate the transport status. You can tell at a glance which instruction the tape deck is executing.



Connections

The basic rule to remember when connecting a tape deck to a receiver or preamplifier is that signals *from* the receiver go *in* to the deck; signals *from* the tape being played go *out* of the deck.

Before making the connection, be sure both the receiver and the deck are *off*. Use the audio cables supplied to connect the output jacks on the Concept ELCII to the tape input jacks on your receiver or preamplifier (usually labelled "Tape In"). The red plugs go to the right channel jacks; the white plugs to the left channel. Use the second pair of cables to connect the input jacks on the ELCII to the tape output jacks on your receiver or preamplifier (usually labelled "Tape Out" or "Line Out").

The power cord of the Concept ELCII may be plugged into a wall outlet or the AC outlet on your receiver or preamplifier.

About Cassettes

Use *only* high-quality cassettes in your Concept ELCII. Inferior tapes not only produce less than good sound; they also shed excess magnetic material and are more prone to jamming.

We recommend using only C46, C60, C90 cassettes. C120 cassettes use very thin tape that is more prone to "print-through" and don't have sufficient oxide for really good dynamic range. The thinness of C120 cassettes also makes them more fragile and susceptible to jamming.

Before using a cassette, be sure the tape is wound tightly. Slack in the tape prevents proper take-up after the tape leaves the capstan and may cause the tape to jam.

Blank cassettes have small tabs on their rear edge. These are erasure-prevention tabs. After you have recorded the cassette, simply punch them out with a small screwdriver, and the interlocks built into the Concept ELCII will prevent erasure or recording over any material on the tape. If you wish to re-record on the cassette, simply cover the holes with adhesive tape.



To prevent accidental erasure of a cassette you've recorded, use a screwdriver to punch out the tabs on the rear edge.

If the cassette tape breaks, repair it only with a cassette splicing kit. Ordinary mending tape may ooze adhesive what will foul the heads and could jam the transport.

