

# Nemesis Owners Manual



## RS Series Combos Bass Guitar Amplifiers

# EDEN

**THE LEADER IN BASS AMPLIFICATION.**

© 05/18/2006 by U. S. Music Corp.

## Bass Guitar Amplifier

# **RS Series Combos**

## **OPERATION MANUAL**

**Publishing Date 05-18-2006**

### **FOREWORD**

Congratulations on the purchase of your new Nemesis RS Series Combo Amplifier System. All of us at Eden are totally committed to providing you with the very best bass guitar systems in their class. Our goals are to offer you the outstanding performance quality of a top-notch, professional bass amplification system at a reasonable price point, and to make Nemesis amplifiers the most musical and reliable Bass amplifiers available.

This manual will cover domestic and international versions of the RS Series Combo Amplifiers, including the RSC210, RSC410, RSC212 and RSC115.

The RS Series is powered by the RS320 amplifier which delivers 200 watts RMS output @ 8 Ohms and 320 watts @ 4 Ohms, all with +3dB of headroom. This amplifier also features a thermostatically controlled, active cooling system with built-in thermal safeties.

You have purchased what we feel is one of the finest bass amplifiers in its class. The pre-amplifier section, with its familiar Eden Enhance control and powerful semi-parametric tone control system is coupled to a gentle auto-compression circuit, allowing you to achieve a wide array of sounds. This compact amplifier houses modular circuits made with superior components and designed for years of trouble-free service.

The Nemesis products group is the result of our quest for ultimate bass tone and maximum reliability. Your amplifier was designed, engineered and manufactured equivalent to aircraft vibration standards and housed in a welded steel chassis with steel top to ensure maximum reliability. The modular design allows quick repair in the field should such a need arise.

The Nemesis line of amplifiers is the result of our research and development in combining high performance and compact size. Just as a skilled craftsman needs good quality tools that won't let him down on the job, so does a good musician. We hope you enjoy the tool we've created for you. Have fun; play low!

Please read this manual in its entirety before operating your new amplifier. Failure to do so could result in misuse or damage. We've taken the time to write it, which was a lot longer than the time it will take for you to read it. Help us help you by taking a few moments to learn how to properly use your new amp. You'll be glad you did!

## **CAUTION!**

*Your ears are your most important piece of equipment. Unfortunately, they cannot be replaced as easily as your other gear. Please take the following warning seriously.*

*This product, when used in combination with loudspeakers and/or additional amplification may be capable of producing sound levels that could cause permanent hearing loss. DO NOT operate at high volume levels or at a level that is uncomfortable. If you experience any discomfort or ringing in the ears or suspect hearing loss, you should consult an audiologist.*

*Thank you for your purchase of an Eden bass guitar product. This unit has been designed and constructed to give you years of trouble-free service.*

**Please take the time to review this manual  
and to send in your warranty registration card.**

## FRONT PANEL FEATURES

**Input Jack** – Designed to accept a standard 1/4-inch mono phone plug. For best results use a high quality shielded cable to connect your instrument to the amplifier. The input is buffered and will handle standard passive, high level active, and piezo input signals.

**Mute Indicator** – lights when the Mute function is engaged, which can only be done via the included footswitch.

**Gain Control** – Regulates the first gain stage of the preamplifier and controls the amount of signal available to the system.

**-12dB Pad** – Pulling the Gain knob engages a -12dB pad. This feature is useful for basses that have a very high signal level. The light is on when the pad is engaged.

**Set Level/Compression Indicator** – This light helps the user set the appropriate amount of gain. When set properly, the indicator should light on your loudest/lowest notes, or when the compressor is active. We'll go over this in more detail later in the manual.

**Edge Control** – Allows you to dial in a little vintage, tube-style distortion as you like. The control produces a warm single-sided, even order harmonic distortion that sounds just like the old tube heads. With the control turned fully counter-clockwise, the circuit is bypassed. The further to the right you turn the control the more distortion you will get. The distortion is fairly subtle at low input levels and is more pronounced at high gain settings.

**Enhance Control** – Called the “Magic Knob” by some, this complex control simultaneously boosts the very low bass, upper middle, and high frequencies while putting a dip in the lower middle frequencies. It is flat when set to its minimum level (fully counterclockwise).

**Compressor Bypass** – Pulling the Enhance control allows you to bypass the front end Compressor/Limiter. The Compressor/Limiter in your unit is a fixed threshold type. You adjust the Compression level by turning the gain control up or down until you get the amount of compression you want. You may find the bypass switch useful for getting that maximum punch when you are slapping or popping hard.

**Semi-Parametric Equalizer** – Allows you to dial in a specific frequency to enhance or cut. This feature is especially useful for upright and acoustic bass guitars that have a resonant frequency. Because we've included a bypass switch, you can also use it to create a second tone that is available instantaneously. (You're welcome.) The frequency is adjustable from 40Hz to 10KHz. The level can be adjusted +/- 15 dB. The control is FLAT when the level control is at 12:00 position (straight up). ON/OFF Indicator

**D.I. Selector** – Allows the user to choose to send the D.I. either pre-EQ or post-EQ.

**Three Band Tone Controls** – Divides the audio spectrum into three bands: Bass, Mid, and Treble. The Bass and Treble controls are shelving type filters. The Mid control is a band pass type filter. These controls give you a broad general control of the tone shaping.

**Master Volume** – Controls the main stage sound level and the Head Phone outputs.

**Headphone Jack** – Accepts a standard ¼ inch stereo or mono headphone plug. It can also be used as a Master Output send to slave another amplifier.

**DC Indicator** – When lit, shows that the low voltage power supplies are operating.

**Mains On/Off Switch** – This switch turns the system power ON or OFF. The switch illuminates to indicate the presence of AC power present in the chassis. This switch is prior to the fuse. The light in the switch may flicker depending on local voltage conditions. This is normal and nothing to be concerned about.

**NOTE: The Mains Switch will illuminate even if the fuse is blown. However, the DC Indicators will not illuminate if the fuse is blown.**

**IMPORTANT NOTE:** When attached, the included lighted footswitch will defeat the Front Panel controls for the Mute to Tune and Enhance Bypass functions.

## BACK PANEL FEATURES

### Amplifier Power Rating:

RMS output (with +3 dB headroom):

200 Watts @ 8 Ohms

320 Watts @ 4 Ohms

**Cooling System** – Your amplifier features a thermostatically controlled fan, which will switch on when the internal temperature reaches 130 degrees F. In low volume situations (into 8 Ohm loads) the fan may not come on at all.

The cooling system also features a high temperature thermal safety system, which will activate a circuit if the operating temperature goes above 200 degrees F. This circuit will automatically turn off the output of the system in the event of overheating. It will automatically reset itself as soon as the unit cools down to a safe operating temperature.

**NOTE:** the D.I. will continue to operate normally even when the amplifier is in thermal safety mode. Only the stage sound will be lost.

**IMPORTANT NOTE: Excessive heat is a Very Bad Thing and can result in severe damage to your amplifier. DO NOT bypass or disconnect any part of your thermal safety system. Doing so will immediately void your warranty!**

**Combination Power Cord Jack and Fuse Holder** – The removable power cord is attached here. To access the fuse holder, pull the holder out of the top of the power receptacle. Your unit was shipped with a spare fuse inserted in the fuse carrier. **USE ONLY THE SAME SIZE AND TYPE FOR REPLACEMENT. Using a fuse with a different rating than specified is a VERY BAD THING and can cause damage to your amplifier.**

All models come with a holder marked (FUSE) and are factory configured for 100/120/ 230/240 only and must be adapted by a service tech for any voltage change.

### Fuse Requirements:

USA @ 120 Volts /60 HZ – 4 Amps, 5 x 20 mm GMC/T/slow blow

Europe @ 240 Volts/50 Hz - 2 Amps, 5 x 20 mm GMC/T/slow blow

**IMPORTANT NOTE: Always use slow blow or time delay type fuses. Do not use fast blow fuses.**

To convert your amplifier from US to European fusing, remove the Fuse Holder and insert a 2 Amp slow blow fuse. Flip the fuse holder over and reinsert.

**IMPORTANT NOTE: In order to operate properly in parts of the world not listed above, your amplifier may require minor modifications. These modifications should be made by a QUALIFIED technician. Contact your local distributor for further information.**

**Auxiliary Speaker Output** – This consist 1/4-inch jack is wired in series. It allows you to connect an additional speaker system to your combo. Please note, however, that your combo is designed to put its full available power into the internal speaker.

**Speaker On/Off Switch** – This switch turns off the loudspeaker output jacks allowing the user to use the headphones only for silent practice. Room mates and neighbors may really appreciate this feature, especially at three in the morning.

**FX Loop (Send and Return)** – These standard 1/4-inch jacks allow you to send and receive your signal to and from external devices. The effects loop is positioned post (behind) the compressor and before the Enhance control and the tone section. This loop is at line level; do not use instrument level effects in this loop as they tend to be overloaded by the higher signal level which can cause distortion.

**Footswitch Jack** – Connect the footswitch here. The footswitch offers two functions that are not available on the amplifier. (See below.)

**D.I. Level** – Controls the level being sent from the XLR balanced output jack. We suggest setting the control at approximately 12 o'clock initially. If the signal to the board is too hot, it's better to engage the Input Pad on your channel of the board than to turn it down here, if at all possible. In general, it's better (in terms of signal-to-noise ratio and dynamic presentation) to send as hot a signal as possible to the board. However, you can adjust the signal level, if necessary, so make sure your soundperson or recording engineer is aware of this capability.

**Ground Lift Switch** – This switch lifts the ground within the balanced output system to allow you to eliminate excessive noise/ground loops when connected to external systems.

**Recording Out (D.I.)** – This fully balanced XLR output allows you to send a pre- or post-EQ signal to a recording or sound reinforcement mixing console. We use Pin 2 hot configuration. Adjusting the Master Volume control will not affect this send. This output is designed to use with phantom powered systems. However, it never hurts to turn off the phantom power at the board, if possible.

**Tuner Out** – Sends a signal to your tuner. When used in conjunction with the Mute function, this allows silent tuning. Vocalists and lead guitarists love this feature. It can also be used to provide pre-tone signal to other devices such as a direct box or console. The signal is enough to provide adequate signal to virtually every tuner on the market.

**Mono Pre-EQ Effects Send/Return** – These standard 1/4-inch jacks allow you to send and receive your signal to and from external devices. This effects loop is positioned post (behind) the compressor and before the Enhance control and the tone section. This loop is at line level; do not use instrument level effects in this loop as they tend to be overloaded by the higher signal level which can cause distortion.

## **FOOTSWITCH FEATURES**

As previously stated, the footswitch activates two features not available via the amplifier itself. We think they both qualify as **Really Neat Things**.

**Mute to Tune** – Step on this switch to mute everything except the Tuner Out. Now you can tune without bothering your singer. Or the audience. **Neat**, huh?

**Enhance Bypass** – Bypassing the Enhance allows you to create two different tones – one with, and one without Enhance. Then, use this switch to flip between the two. Even **Neater**, don't you think?

## **ABOUT THE SPEAKERS**

Eden is the only bass amplifier manufacturer to design, engineer and build its own drivers. Designing and building our own speakers and high-frequency drivers allows us to create far greater synergy between our drivers and cabinets than any other manufacturer can achieve. We can create several speaker and/or cabinet prototypes and then test them together to find the best possible combination. No other manufacturer has this capability, which is why no other manufacturer can equal Eden's sound and reliability.

We manufacture a broad array of enclosures to ensure the every bassist on the planet can find the perfect cabinets to match his or her playing style and personal tonal requirements. The RS combo line includes the following models:

RS115      RS210      RS410      RS212

## **OPERATING INSTRUCTIONS**

**Mechanical and Thermal Issues** – During operation, your amplifier should always be placed away from sources of moisture or heat. Care should be taken not to obstruct the ventilation holes on the bottom and sides of the unit. In the event of thermal shutdown, you should eliminate the cause of the thermal problem (poor ventilation, speaker loads lower than 2 ohms) immediately. The supplied rack ears can be used to install your amplifier in a conventional equipment rack for protection during transportation.

**Electrical Connection** – The RS amplifier requires at least 10 Amps of correctly wired alternating current for proper operation. Providing less than 10 Amps of power may result in poor amplifier performance, so it's probably not a good idea to plug all of your band's gear into a single wall outlet.

**Connections** – All instrument-level input connections (everything but the speakers) should be made with high quality shielded cables. The use of speaker cables for input connections will result in excess noise. Speaker connections should be made with high quality 16 gauge or heavier unshielded speaker cables. We recommend 10 or 12 gauge cables. **The use of shielded line or instrument cables for speaker connections can damage your amplifier.** The speaker cable should be as short as possible.

## **INITIAL SET UP**

As bassists, each of us has in our head a concept of our perfect sound. Eden amplifiers are designed to help you easily achieve the sound you hear inside you. However, it's a multi-step process as explained below.

In order to ensure the ultimate in tone, it's important to follow the procedure outlined below. Don't skip steps; don't jump around. Yes, this may take a minute or two, but the work is well worth it. Once they've done it a few times, most users can do it time and again in about a minute.

**IMPORTANT NOTE:** Before you plug in your unit for the first time, please do the following things. First, turn the power switch to the OFF position. Check the back of your unit for the correct voltage notation for your county of operation.

Once you've ensured correct voltage, set the Master Volume control to minimum (fully counter-clockwise). Set the tone controls to the center position (12:00 or 0). Turn the Enhance and Edge controls to the minimum position. Set the Input Gain control to the minimum (fully counter-clockwise). Set the Compressor to the OFF position (push the switch IN). This will set your amplifier flat and with the Compressor disengaged. Next, plug in the power cord to the AC inlet on the back of the unit. Use only a safe grounded receptacle for proper operation at the correct voltage for your country.

Double check to make certain your amplifier is set for the correct voltage in your country. Double check that all connections and switches are correct for your chosen mode of operation.

**Turn On** – Once you've completed the steps above, you can plug in your bass and turn on the unit (plug it in first, ok?) and let's get started. We recommend turning your system on with the Master Volume control set to its minimum position. This will prevent any unexpected signal from being sent to your speakers.

**Setting Your Level** – Remember, begin with the Input Gain, Enhance, Compressor and Master Volume completely OFF – fully counter-clockwise. All EQ should be set flat, that is, at 12:00 – straight up.

While playing your lowest note (or loudest), slowly turn the Input Gain up until the Set Level light begins to blink with regularity. If you go past 2 or 3 o'clock, you may engage the Gain Switch to better match the gain of your instrument to the amplifier.

If you have disengaged the Compressor as we suggested, the Set Level light will barely blink on your loudest notes when you reach clipping in the Input stage. We recommend you decrease gain one or two clicks to ensure there is no clipping in the system. By the way, this is David's favorite way to set level, even if you intend to use compression.

Once you have properly set your Input Gain, turn the Master Volume up to a comfortable listening level and proceed with the rest of the setup process.

**Setting the Compressor** - If you want to use compression, engage it now by turning the Compressor Defeat switch OFF. The compressor light will now blink when your gain goes above the compression threshold. This will generally show up more on the lower notes, or when you employ Slapping. (A properly compressed Slap sound is very cool, indeed.) If you want more compression, increase the Input Gain a little at a time, until you achieve the amount of compression you desire.

## **SETTING YOUR EQ**

The frequencies that you'll need to boost or cut are dependent upon your instrument, playing style, speaker cabinets, and venue. Extreme settings of boost or cut are unlikely to be necessary or helpful. We are frequently asked to provide suggested settings for various styles of play. We have discovered though, that most of our endorsers tend to set their EQ generally flat, using varying amounts of the Enhance Control to achieve their sound. In fact, a number of our recording artists tell us that their standard recording set-up is to have the Enhance set at approximately 9 or 10 O'clock and the tone controls set flat. We encourage you to experiment with different settings to obtain the sound you desire.

**Enhance** – Once you've set your gain, you can move on to setting your EQ, beginning with the Enhance control, or Magic Knob, as some call it. The Enhance circuitry adds very low bass, upper mids and highs while scooping out a bit of low middle. The more Enhance effect you dial in, the greater the boost (and cut). As with all of our EQ controls, a little goes a long way.

Slowly bring the Enhance control up while playing. If you turn it up close to 12:00 on the dial and still don't have your sound, stop there. Return the Enhance to OFF or leave it at no more than 12:00 and work with the EQ section.

**Using the EQ Controls** – Before you begin to twiddle knobs, let's talk about a few things. Excessive boosting of one or more EQ frequencies may cause an overload in the EQ section. If this happens, the EQ Clip light will engage. This is a **Very Bad Thing** and needs to be corrected immediately. If EQ clipping occurs, you can either decrease the boost or decrease the Input Gain. Remember, too, that our EQ controls are active, and are meant to turn both ways – not just UP! This means that you can enhance a certain frequency spectrum either by boosting that frequency or by cutting the adjacent frequencies. This latter method has the advantage of maximizing potential headroom.

If possible, step well forward of your rig to get a better idea of how you will sound in the room. You may be surprised at how different you sound once you step away from the speakers.

**NOTE:** Many players rely on the Enhance Control (and perhaps a little Midrange Massage) to get their sound. This method leaves the Bass and Treble controls available to dial in to a particularly difficult room. Just something to keep in mind, ok?

**Setting Bass Mid, and Treble** – OK, now it's time to set the EQ, beginning with the Bass and Treble controls. These controls cover a fairly broad frequency spectrum and a little goes a long way. Adjust these controls up or down as needed. We suggest playing a few notes in various areas of the neck so you can hear what your adjustments have done across the fretboard.

**Using the Semi-Parametric EQ Controls** – Adjusting the Semi-Parametric control set allows you to focus in on particular frequencies to achieve your desired tone. We suggest you spend some time experimenting with these controls to learn more about how they can affect your sound. Here's an easy way to do that:

Begin with the frequency control fully counterclockwise. Turn the Level control to approximately 9:00. Now, while playing, rotate the frequency control to the right a little at a time. You should be able to easily hear the frequencies this first set of controls affects.

Now, cut the Level control to approximately 3:00 and do the same thing.

Here are a couple of tips to help you dial in your desired tone:

For a great fretless tone, dial in a little extra at approximately 550Hz.

For extra grind for Rock and other aggressive music, add a little at 1-1.2KHz or 2-2.2KHz. Remember, though, that a little goes a long way. Don't over boost.

**NOTE:** Remember that the tone you get when playing alone may not cut through as well as you'd like when playing with others. You may need to adjust the tone controls to achieve the same (apparent) tone, especially in the mids and high end.

**Edge Control** – If you want to add a touch of old-school style grit to your sound, this is the control for you. This is not a full-shred type of distortion, however. Rather, it is meant to add a little, well, *edge* to your sound. This control interacts with the Input Gain; the effect will be more noticeable at higher gain settings. At lower gain levels, the effect will be very subtle. We recommend you spend some time experimenting with this **Really Neat Feature**.

## **A FEW TECHNICAL THINGS TO REMEMBER**

**Clipping = Bad** – Keep an eye on the EQ Clip light. If it blinks, either reduce Input Gain or cut back on one or more EQ ranges. As we said earlier, Clipping in the preamp section is a **Very Bad Thing** and is to be avoided at all times. If you find yourself running out of amplifier headroom, cut a little in the lower frequencies, which require the most power from your amp. You'll know this is happening if you see the Limit light flashing. As long as the light is just blinking, you're fine. But, if it's on more than it's off, you might want to back off a bit.

**Frequency Oddities** – Two areas are a frequent source of frustration for bassists trying to achieve their sound: frequency masking and frequency enhancement. Frequency masking occurs when other instruments

(particularly cymbals and electric guitars) obscure the important upper harmonic content of your sound. As a result, you find that the EQ settings that were so perfect at home lack definition in a live setting. On the other hand, the stage settings that worked so well sound harsh and/or thin in the absence of other instruments.

Frequency enhancement results from cabinet placement and room acoustics. A cabinet placed on the floor will have the lower frequencies boosted by about 3 dB. Placement against a wall adds another 3 dB. A corner adds 3 dB more. Consequently you may find a surprising boominess to your sound. Certain qualities in the room itself can also enhance the lower frequencies, further contributing to this problem. Frequently this effect is more noticeable in the audience than it is on stage. Compensating for it may result in a stage sound that may seem a little thin. However the sound is actually quite full out in front.

**NOTE;** Remember, you can't equalize out major physical room anomalies. If things sound really weird where you are, try moving your rig a few feet and see if that helps. This may be particularly helpful on saggy stages that bounce like a drum head. (*The propellerhead term for this is "diaphragmatic."* So says David. – LB)

## **YOU'RE DONE. GO PLAY.**

There you have it: a quick and easy process to help you get the perfect tone from your Nemesis amplifier. As previously mentioned, it may take a few extra minutes the first few times you go through this, especially if you take the time to experiment with all the knobs and switches, which we highly recommend.

We are confident that the time you spend getting to know your new friend is an important investment, one that will pay off immeasurably in **Great Bass Tone**. And, after all, that's why you bought a Nemesis, right?

## **MORE ON SPEAKERS**

**Break-In Period** – We recommend that you use your RS combo at low to moderate volume levels for approximately ten hours before using it in a high volume situation. This will allow the suspension components to “seat” themselves and the speaker to break in. This is very similar in concept to breaking in the engine of a new car. It will actually take about 24 to 50 hours of total playing time to fully break in your speaker system. If desired, you can plug a CD player into your amplifier and play a CD through your enclosure to accomplish this break-in.

**Connections With Additional Cabinets** – We designed the RS series combos to provide maximum power without the need for additional cabinets. That’s why the impedance of the internal speakers is 4 Ohms. In order to protect the amplifier from misuse and abuse, the extension speaker jack is wired in series, so the amp can’t be forced to operate in an unsafe mode.

What this means to the user is that, when you connect an additional cabinet to your RS combo, you will not get quite as much power to the speakers. However, because of the added speaker surface area, you will still notice an increase in volume – just not quite as much as you might expect.

Also, keep in mind that simply adding amplifier power will not necessarily increase your volume significantly. The addition of more speakers will usually have more impact on your overall volume level and improve your overall presence and tone.

**Cabinet Placement** – The placement of your cabinet can also have an impact on the amount of bass it produces. Placing the unit on the floor increases the amount of Bass you get by an additional +3dB . With each additional wall surface placement you get another 3 dB increase. This is due to the reinforcement of bass frequencies by the adjacent surfaces.

The absence of reinforcing surfaces is the reason why outside settings are so problematic for bass amplification. A system that may be perfectly adequate in a fairly large club can be rather disappointing on an outdoor stage. If you have plans to perform in such a setting and are not confident that the P.A. system can provide you with sufficient reinforcement (both out front and via monitors), you should consider using additional equipment to support your own sound.

## **OTHER CONSIDERATIONS**

**Headphone Jack as a Line Driver** – On some occasions (such as high-volume or outdoor situations) it may be desirable to use your RS combo along with an additional power amplifier and added cabinets. A standard shielded instrument cable may be used to connect from the headphone jack of the unit to an unbalanced input of a standard power amplifier. This will provide a signal that is post-EQ and after the Master Volume control, allowing the entire system to be controlled from the RS. This way, you only have to adjust one set of knobs. This is a **Really Neat Thing**, huh?

**Using the RS Amplifier Without Speakers** – This amplifier is designed to be used safely with headphones only, without the loud speaker plugged in. No harm will result from using the amplifier in this fashion. This allows the use of the unit for practice with headphones and as a preamplifier with other amplifiers. Neighbors and room mates really love this, which qualifies it as another **Really Neat Thing**.

## MAINTENANCE

Your Nemesis amplifier has been designed to require minimal routine maintenance. Attention to the following areas will ensure optimum performance of your amplifier. We're serious. Don't blow this off, OK?

**Contact Point Cleaning** – One of the weakest links in most bass amplification systems are the solderless connection points where instruments, speaker cabinets, effects, and other devices are connected to the amplifier. (The most vulnerable of these types of connection is the jack on your instrument). In addition to contamination from airborne pollutants, these points are frequently assaulted by connectors that have picked up debris from dirty stages, cases, etc.

This contamination can result in poor contact as well as poor tone, and we all know that bad tone is a **Very Bad Thing**. These points should be cleaned regularly with a cotton swab soaked in denatured alcohol or a commercially available de-oxidant. Frequent cleaning of the plugs on your cords is also recommended.

**Dust Removal** – You should periodically inspect the ventilation openings on the top and sides of the unit to ensure that they have not become blocked by accumulated dust. Vacuum the openings to remove any dust buildup. Dust bunnies are definitely not cool.

**The Magic Smoke** – Few people realize just how much magic goes into creating Great Bass Tone. It isn't something you normally need worry about. Just have fun and leave all that to us. However – *and this is very important* – if you ever release the Magic Smoke from your amplifier this is indeed a **Very Bad Thing**, perhaps the worst thing you can do. If you see any smoke (Magic or otherwise) coming out of your amplifier, immediately turn it off and seek the services of a qualified magician...uhm, we mean...technician. **DO NOT continue to use the amplifier in this condition.**

**Learn More** – If you'd like to learn more about your amplifier (or about our company and its activities), we invite you to visit our website – [www.eden-electronics.com](http://www.eden-electronics.com). There you'll find articles to help you better understand our products and the technical stuff some people find so interesting. You'll also find our FAQ (Frequently Asked Questions) file, which is updated regularly.

While you're there, check out our on-line forum. There you can meet hundreds of other Edenites who'll be glad to help you with any questions you may have about our gear. Not to brag too much, but we think our forum is a **Really Neat Thing**, filled with **Really Neat People**. We're pretty sure you'll think so, too.

**Service** – In the event of amplifier malfunction, or questions about your unit's operating features that aren't answered in this manual or on our website, you should contact your Dealer. Once you and your dealer have determined it's definitely a malfunction (and not an operator error) you must call our Customer Service Department and **obtain a Return Merchandise Authorization (RMA)**. We WILL NOT accept any gear sent without an RMA, so save the time and money by calling first, ok?

If you have any problems, please contact your local dealer or distributor, or call USM Customer Service at 1-800-USSOUND (1-800-877-6863). When you hear the voice prompt, press 1 on your keypad to be connected to the Customer Service call queue.

International customers should contact their local distributor for warranty assistance.

Please send Authorized Returns to:

Eden Electronics

c/o US Music

444 E. Courtland Rd.

Mundelein, IL 60060

Email: [eden@eden-electronics.com](mailto:eden@eden-electronics.com) Website: [eden-electronics.com](http://eden-electronics.com)

Note for those who care: This manual was written by David (Eden) Nordschow, Eden's Chief Propellerhead & Master of All Things Technical, and Lane Baldwin, Eden's Special Projects Coordinator (Many Other Functions). Any grammar errors are David and Lane's fault, as are the attempts at humor. Please don't blame anyone else for any weirdness, as we were warned several times. Really.

# My Favorite Settings



Setting 1

---



Setting 2

---



Setting 3

---



Setting 4

---

## EDEN WARRANTY

### WHO IS COVERED BY THIS WARRANTY?

Eden Warranty- protects the original purchaser as long as your Eden product has been purchased in the United States. If your product has been purchased outside the United States, please contact your local Eden distributor for warranty information. The original dated bill of sale must be presented whenever warranty service is required.

### WHAT IS COVERED BY THIS WARRANTY?

Your Eden Warranty covers defects in material and workmanship, except as specified below. **The following items are not covered:**

damage caused by accident, misuse or abuse,

damage caused by product modification or neglect,

damage caused by shipment,

damage resulting from the performance of repairs by anyone not authorized by Eden Electronics,

claims based upon any misrepresentation by the seller, and,

damage to any Eden product on which the serial number has been defaced, modified or removed.

### WHO PAYS FOR WHAT?

In the event that warranty repairs are necessary, Eden Electronics will pay for all labor and materials on all factory authorized repairs covered by this warranty. Eden Electronics will have no obligation to pay for repairs not authorized as warranty by Eden Electronics. Save the original shipping carton. Upon authorization, return the equipment in the original carton to Eden. Replacement cartons may be available upon request for an additional charge. Improper packaging may cause damage resulting in denial of this warranty. If repairs are covered by warranty, Eden will pay to ship the equipment back to you. You are responsible for shipping charges to the factory.

### HOW TO OBTAIN WARRANTY SERVICE?

If your equipment needs repairs, first contact your local Eden dealer or Eden Electronics, at 800-877-6863. You will need to present a copy of the original dated bill of sale. Please do not ship your equipment to the factory without obtaining a return authorization. You are responsible for properly transporting your product to the factory.

### LIMITATION OF IMPLIED WARRANTIES.

The above warranty is in lieu of any and all other warranties, expressed or implied, including but not limited to warranties of merchantability and fitness for particular purpose. Neither the dealer nor the manufacturer shall be liable for incidental or consequential damages resulting from any alleged defect and the warranty shall extend exclusively to repair or replacement of the equipment described.

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

PLEASE FILL OUT WARRANTY  
REGISTRATION CARD AND MAIL,  
WITHIN 10 DAY OF PURCHASE.

Date of Purchase \_\_\_\_\_

Model \_\_\_\_\_

Serial # \_\_\_\_\_

Dealer Name \_\_\_\_\_

### WARRANTY REGISTRATION CARD

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Model \_\_\_\_\_

Serial # \_\_\_\_\_

Date of Purchase \_\_\_\_\_

Dealer Name \_\_\_\_\_

DealerAddress \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_