

**Dedicated to the lives, memory, and families of  
Chris Camacho and Gabe Weiner — two young men  
who shared a passion for great audio,  
and who left us much too soon.**

<b>Gabe</b>	<b>1970-1997</b>
<b>Chris</b>	<b>1959-1999</b>

# READ THIS FIRST!

Any changes or modifications not expressly approved by MILLENNIA MEDIA, INC. could void your authority to operate this equipment under the EC or FCC rules.

1. Copyright: You acknowledge that no title to the intellectual property in the LPE-2 is transferred to you.
2. Inspection: Inspect packing box(es), LPE-2, and cable(s) for damage, unusual marks, or shortages. It is your responsibility to report damage, shortage, or misshipments in a timely manner. Millennia Media and/or its dealers will not be responsible for claims arising from damage in shipping, nor will claims for shortage or misshipments be honored, more than 10 days after ship date.
3. Read this manual carefully and completely before attempting to use the LPE-2. Improper operation could result in damage to product. It is the user's responsibility to understand the safe use and operation of this device.
4. The shipping box of the LPE-2 system will include (1) Owner's Manual, (2) LPE-2, (3) a UL approved power cord, (4) Owner's Registration Card. Fill out the Owner's Registration Card and return to Millennia Media at your earliest ability.

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*LPE-2* and *Analog Legacy* are trademarks of Millennia Media, Inc. with all rights reserved. All other trademarks herein are property of their respective holders. Serial numbers are located on the left side of each unit. We suggest that you record the serial numbers in the space provided below. Refer to it whenever you call an authorized Millennia Media repair facility or the manufacturer. Make sure that you return your completed warranty card immediately.

Features and specifications subject to change without notice.  
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Serial Nos. \_\_\_\_\_

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

Where Purchased \_\_\_\_\_

# SAFETY PRECAUTIONS

For your safety and the safety of others, be sure to read and understand all safety and operational instructions before attempting to use the LPE-2. **WARNING: The LPE-2 internal circuitry carries lethal voltages.** Carefully observe all warnings, precautions, and instructions on the LPE-2 and as described in the instructions supplied with the unit.

## 1. WATER, MOISTURE, AND SPILLAGE

Do not attempt to use the LPE-2 in, near, or around water or in unusually moist environments, such as near a sink or swimming pool. Prevent liquids or any other materials or objects from spilling or falling into the LPE-2 unit.

## 2. HEAT AND VENTILATION

Be sure to allow adequate ventilation to LPE-2 and avoid using or installing unit in close proximity to heat sources, such as heaters, stoves, radiators, power amplifiers, spotlights, or other heat-producing appliances or equipment.

## 3. POWER SOURCES AND POWER CORD PROTECTION

The LPE-2 Power Supply should be connected to a power source only of the type described in the operating instructions or as marked on the Power Supply. Route the power cord so that it is not likely to be walked on or pinched by having objects placed on it. Pay particular attention to plugs, receptacles, and the point where the AC power cord exits the LPE-2.

## 4. GROUNDING

For your safety, it is extremely important that the grounding pin of the 3-wire power cable (included with unit) be inserted into a grounding type 3-pin power outlet. If you are unable to insert the plug into an existing outlet, contact an electrician to install a properly grounded 3-pin power outlet, preferably that with OFI protection, if available.

## 5. DAMAGE REQUIRING SERVICE

This unit should be repaired or serviced by qualified personnel whenever:

- The AC power cord has been damaged, or
- An audio cable has been damaged, or
- Objects have fallen or liquid has spilled into any LPE-2 unit, or
- The unit does not function properly or exhibits a marked change in performance, or
- The unit has been abused, dropped, or damaged, or
- The unit has been exposed to rain or moisture

## 6. SERVICING

***Deadly voltages are found inside the LPE-2 chassis.*** The user should not attempt to repair or service this unit. All servicing and/or repairs should be referred to Millennium Media.

If, after reading all instructions, precautions, and warnings, you have remaining questions, please contact Millennium Media directly before attempting to use your LPE-2. Retain this owner's manual as a record of your purchase to aid positive identification in the event of loss.

## QUICK START

***READ THIS!!*** For your protection, never under any circumstances remove the top cover. Refer to a qualified electronics technician any and all servicing and other operations which require the top cover to be removed.

Congratulations on your purchase of the Millennia Media LPE-2 *Analog Legacy* archive reference system. The LPE-2 is the culmination of meticulous listening tests on innumerable circuit, topology, and packaging designs over many years of product design and development. Your LPE-2 is a finely tuned instrument intended for critical professional applications — we feel it offers the world's most sonically invisible *and* versatile phonographic front-end.

Before connecting power to the LPE-2, assure that the rear panel voltage selection fuse block switch is set correctly. In the USA and Canada, the LPE-2 is shipped with the voltage selection block set to 100-120 VAC. If you change the voltage selection block to 200-240 VAC usage, be sure to change both fuses to the correct types. See "Rear Panel" instructions for proper fuse requirements.

The LPE-2 enclosure measures approximately 19" wide x 3.5" high x 15" deep and is designed for mounting into a standard 2U, 19" equipment rack. If the LPE-2 is mounted in a road case or other rack which is prone to strong vibration or shock, it is highly recommended that the rear of the LPE-2 be supported or otherwise reinforced to withstand such conditions. The LPE-2 contains 50V discrete transistor amplifiers, with most running in Class-A bias. As such, the LPE-2 *Analog Legacy* runs warm and should be mounted with at least one rack screw space open above and below the unit.

The LPE-2 is designed on a common ground topology. For high quality operation, and for your own safety and the safety of others, *do not defeat* the purpose of the AC plug earth grounding pin.

### LPE-2 FRONT-END PROTECTION

Millennia Media enjoys a reputation for what many top engineers and producers call the world's most musically accurate and dynamically uniform audio preamplifier — *the HV-3*. But this unique design is not achieved without certain operating criteria. Back-to-back Zener diodes protect the super-matched discrete bipolar input transistors against high transient energy spikes that can occur when inserting and extracting connectors. To maintain top performance and protect the LPE-2's sensitive HV-3 front-end, it is advised that you do not insert or extract XLR or phono connectors with LPE-2 power on. Get in the habit of turning the unit off before inserting or extracting XLR's or RCA plugs on the inputs.

# INTRODUCTION

The LPE-2 *Analog Legacy* is a hand-crafted collection of Millennia's essential preamplifier and equalizer circuitry tailored specifically for the needs of archiving and mastering professionals, and serious audiophiles requiring a sonically uncompromised analog front-end. The LPE-2 is a selectable mono or stereo processing chain which can be used with virtually any modern or legacy phonograph cartridge. Any known type of legacy record pressing (78, 45, 33, etc.) can be compensated perfectly with the LPE-2, including vertical groove processes.

When the LPE-2 does not offer a precise preset compensation point or loading characteristic, the user may define virtually any custom parameter via plug-in passive components. The LPE-2 offers a discrete-hybrid signal path from input to output, employing both bipolar and field-effect transistors where they are best applied for Millennia's hallmark sonic invisibility and dynamic uniformity. The LPE-2 accepts balanced line level or phono level input via gold XLR connectors. Outputs are both XLR and RCA phono. Mains powering is worldwide, universal.

# LPE-2 REAR PANEL

## (1) PHONO INPUTS "PHONO / LINE INPUTS L/R"

Conventional 3-pin female XLR input connectors for use with all standard phono cartridges. Can also be used with certain line-level sources. Standard input load resistance is 47,000 ohms. This resistance (2 places, R11 & R40) can be changed by the user to facilitate different phono cartridge load requirements. See illustration on page 11. Standard input load capacitance is 270 pF. This capacitor (C17) can be changed by the user if necessary. See illustration on page 12. XLR pin 2 is positive polarity. XLR pin 3 is negative polarity. Connector contacts are Neutrik Galvatronic gold plated. It is suggested that XLR cable connectors used with the LPE-2 employ identical plating.

## (2) OUTPUTS "LINE OUTPUT L/R"

Conventional three pin male XLR connectors providing unbalanced, line level output from the LPE-2. Pin 1 and 3 are audio ground. Pin 2 is positive polarity. This output is capable of driving < 600 ohm loads and long, high capacitance cables and has a maximum output level of +26 dBu. Connector contacts are Neutrik Galvatronic gold plated. It is suggested that XLR cable connectors used with the LPE-2 employ identical plating.

## (3) FILTERS SELECT "FILTERS IN / OUT"

Two position toggle switch which allows the corresponding filter section to be switched entirely out of circuit. When filters are not in-circuit (OUT position, switch down), filter stage amplification has been bypassed entirely, providing improved overall sonic performance.

## (4) EARTH/AUDIO GROUND JUMPER STRAP

A barrier terminal which ties earth ground to audio ground. If ground "hum" loops are experienced when using the LPE-2, removing this jumper may help. Using this jumper to lift ground, the integrity of the chassis/earth safety ground connection is never compromised.

## (5) AC VOLTAGE MAINS SELECTION "100-120" or "200-240"

A power entry module with a removable fuse holder block. This fuse holder block is selectable for 100 - 120 Volt or 200 - 240 Volt worldwide mains powering. The fuse block contains two fuses — one fuse is in series with the hot power line while the other fuse is in series with the neutral power line. Both fuses *must* be installed. To change the mains voltage selection, remove IEC power connector and assure that the LPE-2 is not connected to mains power. With a non-conductive tool, gently pry the fuse block away from the power entry module. Remove the two fuses and replace both with type as shown below. Slide out the internal PC Board, turn it over, and reinsert the PCB so that the desired AC mains voltage appears in the viewing window. Double check that the fuses installed correspond to the AC mains voltage range which appears in the viewing window. Gently push the fuse block back until flush and snug.

### FUSES:

For 100-120 VAC mains, use two 5 x 20 mm, 1A, slow blow, 250 V, Littelfuse 218 or equiv.

For 200-240 VAC mains, use two 5 x 20 mm, 500 mA, slow blow, 250 V, Littelfuse 218 or equiv.

## (6) POWER ENTRY "IEC Power Receptacle"

An IEC-type AC line-power receptacle for use with removable cords. Use only the power cord provided with the LPE-2 unit or equivalent U/L approved type SV, SVT, SJ, or SJT AC power supply cord. *Do not defeat the third pin earth ground.* If ground lifting is desired, remove the Earth/Audio Ground Jumper Strap (topic #4, above).



## LPE-2 FRONT PANEL

### (1) PHONO PREAMP MUTE SWITCH "MUTE"

Pushbutton switch (German ITT) which, when depressed and illuminated, mutes the selected front-end gain amplifier. Use this function when only one mono input is required.

### (2) MONO SELECT SWITCH "MONO (L+ R)"

Pushbutton switch (German ITT) which combines left and right inputs into a summed mono signal. When this switch is depressed and illuminated, left and right input signals are combined into a single mono signal on both left and right compensation and filter paths.

### (3) POLARITY REVERSE SWITCH "POL REV"

Pushbutton switch (German ITT) which, when depressed and illuminated, reverses the polarity (180 degree inversion) of the right channel input signal. Use with vertical groove recordings or stereo sources which are in reversed polarity relative to each other.

### (4) SIGNAL PRESENT & OVERLOAD INDICATORS "SP" & "OL"

Green and red LEDs (light emitting diodes) which show signal activity (green) and high-level (red). The green Signal Present LED illuminates with an audio signal level of approximately -50 dBu, and should illuminate with any normal phono input signal. The red high-level LED illuminates with an audio signal level of approximately +20 dBu and should only illuminate on the very highest peak levels.

### (5) HIGH RESOLUTION PHONO GAIN CONTROL

Detented, 36-position gain control employing a Grayhill mil-spec gold plated rotary switch. Switch gain is approximately 1.5 dB per step and is inter-channel matched to better than 0.08 dB at all settings. After a brief warm-up period, adjustment of this switch is virtually silent. Two illuminating pushbutton switches ("A" = Green and "B" = Amber) determine the gain "range" of the rotary switch. When the pushbutton switches are not depressed and non-illuminated, the phono preamplifier gain is as printed on the front panel (9.0 dB, 10.5 dB, 12.0 dB, etc.). When the green "A" pushbutton switch (only) is depressed and illuminated, add 18 dB to the gain settings as printed on the front panel. When the green "A" and amber "B" switches are both depressed and illuminated, add 36 dB to the gain settings as printed on the front panel. For example, with both pushbutton switches depressed and the rotary switch at 1:00 o'clock position, the preamp gain would be 55.5dB (19.5 + 36). Maximum gain can be customized up to 90 dB if required. Contact factory for more information





# EQUALIZER / FILTER SECTION

## (6) BAND IN/OUT SWITCH "IN"

Pushbutton switch which places its associated EQ band in circuit or out of circuit. There are eight bands of equalization on the LPE-2 Analog Legacy. Four bands provide precise phono compensation, including RIAA and an unlimited number of legacy curves. Four additional bands (marked "FILTER") provide additional sculpting and repair tools. An EQ band is in-circuit when its associated band switch is depressed and LED is illuminated. Band In/Out switches are provided both for comparing a single EQ band setting versus flat-band response, and for bypassing any band entirely, such as with flat acoustic recordings.

## (7) FREQUENCY SELECT ROTARY SWITCH

Six position rotary switch (Grayhill, gold contacts, military spec) which selects fixed high and low band frequency points. LF compensation frequencies are preset to 200, 250, 300, 400, 500/RIAA, and 700/USER (in Hz). HF compensation frequencies are preset at 10 kHz to -5.0, -7.0, -9.5, -11.5, -13.7/RIAA, and -16.0/USER (in dB). Where a switch is marked "USER", the user may change the value of a fixed capacitor to allow for virtually any compensation frequencies not preset on the factory stock rotary switch points. See printed circuit board diagram on page 12 for capacitor socket location (C14 on LF board and C8 on HF board).

The LPE-2 compensation and filter circuits are based upon a unique shunt topology. This topology is unlike conventional "state variable" filters in that *only one* signal path amplifier is employed. Compare this with conventional filter designs employing upwards of four to seven signal path amplifiers. Fewer amplifiers means greatly improved sonic integrity.

LF filter points are preset to 20, 35, 60, 100, 180, and 260 Hertz. High frequency filter points are preset to 1, 2, 3, 5, 8, and 12 kHz. A rear panel switch facilitates bypass of the entire Filter Section if not required, thus bypassing one active stage of EQ amplification for improved sonic performance. See Rear Panel diagram on page 7.

## (8) PEAK/SHELF SELECT SWITCH

Pushbutton switch which selects LF and HF filter curve shape. When switch is depressed and LED is illuminated, EQ is shelving at 6 dB per octave. When switch is not depressed, EQ is peaking with a fixed "Q" of 1.0 about the center frequency selected.

## (9) BOOST/CUT CONTROL

Four conductive plastic rotary potentiometers (French Vishay) offering up to + 10 dB of boost and -10 dB of cut. Boost/Cut potentiometer has 21 detented positions for accurate repeatability and session logging.

## (10) POWER SWITCH "POWER"

Rocker switch for switching AC line power on and off.

## (11) TEMPLATE

(not shown) A session logging template for use with the LPE-2 Analog Legacy is available for download on the Millennia web site at: <http://www.mil-media.com/LPE-2.html>





# LEGACY RECORDINGS

The 78 RPM record was a standard format for decades, followed by 33-1/3 RPM. While 33 RPM “LP” records produced after 1954 almost universally follow the EMI or RIAA standards, compensation curves used for 78 RPM records varied significantly between manufacturers and era. Via historical research and empirical testing, audio engineers have attempted to classify the myriad of legacy equalization formats. The following chart lists a small sampling of various EQ curves which have been derived from papers, audio journals, jacket information on early LPs, experimentation, and other sources for records made generally between 1925 and 1955. The audio engineer should use these numbers as a guide only. Ultimately, use your ears as the final reference for correct compensation on legacy formats.

SOURCE	SERIES	TURNOVER (Hz)	ROLLOFF (dB @ 10 kHz)
Acoustic Recording (such as cylinders, etc..)		0 (or as required)	0 (or as required)
“AES”	<i>standard</i>	400	-12
AFRS Transcriptions		500	0 or -5
Allegro		750	-16
Allied		500	-16
American Recording Society		500	-12 or -13.7
Angel		500	-12
Arizona		400	-12
Artist		500	-16
Atlantic		500	-16
Audiophile		300	-8
BBC Transcriptions	1949	500	-5
BBC Transcriptions	most	250-300	0 to -5
Bach Guild	501-529	500-750	-16
Banner	adjust as required	500	-16
Bartok		629	-16
Bartok	301-304, 309, 906-920	700	-16
Berliner	speed = 71.29 RPM	0	0
Blue Bird		800	-10
Blue Note Jazz		400	-12
Boston		COL*	-16
Brunswick	rare	1000	-8.5
Brunswick	from 1946	300	-16
Brunswick	early	300-500	0 or -16
BSI		353	-10.5
Caedmon		629	-11
Caedmon	1001-1022	700	-12
Cameo		inconsistent, adjust as required	
Canyon		400	-12
Capitol	FDS	400	-12
Capitol-Telefunken		500	0

Capitol		500	-12
Cetra Soria		400	-12 or -16
Cetra		400	-11
Colosseum		400	-12
Columbia*	1925	200	-7
	1926	250	-5
	1938-most	300	-16
	various	COL*	-16
	European	300	-5
Concert Hall		400	-12
Contemporary		400	-11
Cook Laboratories		500	-11
Cook Laboratories	binaural inside band	500	0
Coral		400 or 750	-12 or -16
Decca	early	150 or 300	0 or -6
	1946-	400 or 500	-12
Decca FFRR	1949	250	-5
Decca FFRR	1951	300	-14
Deutsch-Grammophone		300	-5
Dial		500 or 750	-16
Disc		300	-16
Ducretet-Thomson		450	-11
EMI	1931	250	0
	33LP	500	-12
EMS		375	-12
Edison		0	0
Electrola		800	-10
Elektra		629	-16
Epic	thru 1954	COL* or 750	-16
Esoteric		400 or 500	-12
European		280	0
Festival		750	-16
Folkways		629	-16
Good Time Jazz		400	-12
Gramophone		300	-10
HMV	1925-1946	250	0
HMV	1946	400	-10
HMV	1946-1954	500 or 800	-16
HMV	american	400	-12
Handel Society		750	-16 or -17
Haydn Society		750	-16 or -17
Harmony Acoustics	thru 8/29	300	-16
Hit of the Week		500	-5
Kapp		700	-16
Kendall		629	-16
King		500	-16
Linguaphone		300	0
L'Oiseau-Lyre		500	-10
London	early	300	0

London	up to LL846	500 or 750	-10.5
London FFRR	1949-	250 or 280	-5
Lyrichord	early	400 or COL*	-16
	newer	629	-16
Mercury	thru 10/54	400	-12
MGM		500	0 or -12
Montilla		500	-12
Musicraft		750	-14
“NAB”	<i>standard</i>	500	-16
New Records		750	-16
Nocturne		400	-12
Oceanic		COL* or 750	-16
Odeon	early electricals	700	0
Odeon	pre-1947	300	-8.5
Oiseau-Lyre	thru 1954	COL*	-8.5
Okeh	electricals	300	0 or -8.5
Oriole	inconsistent, adjust as required		
Orthoacoustic Transcriptions		500	-16
Overtone		400 or 500	-16
Oxford		750	-16
Pacific Jazz		400	-12
Parlophone	varies with era	300 or 500	0 or -8.5
Pathe	inconsistent, adjust as required		
Period		500	-16
Polydor		300	-8.5
Philharmonia		400	-12
Polymusic		500	-16
Ploymusic	binaural inside band	500	0
RCA Victor	early acoustics 71.29 RPM	0	0
	later acoustics 76.59 RPM	0	0
	1925 78 RPM	250 or 300	0 or -5
	1931 LP only	700 or 800	0 to -10.5
	1933	375	-8.5
	1935	300 or 500	0
	1938	500	-5
	1938 – 1948	500	0 to -12
	1948	500	-10.5
	1949-	500	-12 or -13
Rachmoninoff Society		750	-16
Radiofunken		400	0
Remington		500	-16
Renaissance		750	-12
“RIAA”	<i>standard</i>	500	-13.7
Riverside		400	-12
Romeo	inconsistent, adjust as required		
Schirmer		1000	-24
Stradivari		750	-16
Supraphone		400	0
Technicord		800	-12

Telefunken		400	0
Transcriptions	various, typical	500	-16
Ultraphone		400	0
Urania	most	COL* or 750	-16
Urania	newer	400	-12
Vanguard	411-22, 6000-18, 7001-7011, 8000-8004	COL* or 750	-16
Velvet Tone	acoustics to 8/29	300	-16
Vitaphone		950	-18.5
Vitaphone	motion picture	300	0
Vocalion	electricals	300	0
VOX		500 or 750	-16
War Department	12" Special Services	700	-5
Western Electric	early transcriptions	300	0
Westminster	pre-1956	500 or 750	-16
Westminster	"AES" printed on jacket	400	-12
Westrex		200	0
Zonophone	early 71.29 RPM	0	0
	most	300	0

Per NAB standards, the nominal speed of a 78 RPM record is precisely 78.26 RPM +/- 0.5%.

\*COL — Some recordings were compensated with a rolloff of -16 dB @ 10 kHz and a modified 500 Hz turnover that requires an additional VLF boost using a 100 Hz shelving filter @ +3.0 dB. Often referred to as a "Columbia curve," some sources list this at 300 Hz turnover with similar HF and VLF characteristics. Better advice: trust your ears.



## PREAMP & SYSTEM SPECIFICATIONS

Input Amplifier Signal Path	Discrete NPN Transistor/Hybrid (HV-3 PAM-01)
EQ Amplifier Signal Path	All-discrete J-FET semiconductor (FSA-01)
Total Discrete Transistors (J-FET & NPN)	Thirty six (36) in stereo audio path
THD + Noise, 20 Hz - 30 kHz	Less than < .01% typical, RIAA in, filters out
Frequency Response -3 dB points	3 Hz to 200 kHz, typical, flat
Frequency Response, +/- 0.5 dB	10 Hz to 100 kHz typical, flat
Common Mode Rejection Ratio	-75 dBu typical, 10 Hz - 50 kHz, 1.0VPP C.M.
Maximum Input Level	+ 23 dBu
Maximum Output Level	+ 26 dBu
Maximum System Gain	60 dB Nominal. Higher on rqst. (Preamp + EQ)
Input Impedance	User selectable (resistor/capacitor) Factory Stock: 47.5k ohms & 270 pF
Output Impedance	49.9 ohms, unbalanced
Noise	Better than -125 dB EIN, flat Better than -98 dB EIN, RIAA in
Three-pin XLR Polarity	Pin 2 = positive polarity, Pin 1 = ground

## EQUALIZER SPECIFICATIONS

Maximum Filter Boost & Cut	+/- 10 dB (21 step detent)
Notch Filter "Q" (Quality Factor)	Q = 1.0
Low Frequency Comp Points	200, 250, 300, 400, 500/RIAA, 700/USER
High Frequency Comp Points (@ 10 kHz)	-5.0, -7.0, -9.5, -11.5, -13.7/RIAA, -16.0/USER
Low Filter Fixed Frequencies	20, 35, 60, 100, 180, 260 Hz
High Filter Fixed Frequencies	1.0, 2.0, 3.0, 5.0, 8.0, 12.0 kHz
Peak/Shelf Selection on all Filters?	Yes
Bypass Selection on all Bands?	Yes

## ELECTRO-MECHANICAL

Power Consumption	50 Watts, nominal
Power Requirements	100VAC to 240VAC, 50/60Hz, selectable
Fuses (2 required)	2 ea 1A with 100-120VAC mains (5x20mm, slow-blow, 250V) 2 ea 500mA with 200-240V mains (5x20mm, slow-blow, 250V)
Internal DC Power	+ 25V, -25V
Dimensions	19" W x 15.0" D x 3.5" H
Net Weight	approximately 26 pounds

Millennia Media reserves the right to change specifications, delivery, and pricing without notice.

**LPE-2**

# WARRANTY

Millennia Media will repair this product, free of charge, in the USA, in the event of defect of materials or workmanship for one (1) year following date of purchase. This warranty is extended only to the original LPE-2 purchaser. This limited warranty covers failures due only to defects in materials and workmanship which occur during normal, intended use and does not cover damage which occurs in shipment or failures which are caused by products not supplied by Millennia Media. This limited warranty does not cover failures which arise from accident, misuse, abuse, neglect, mishandling, misapplication, faulty installation, improper adjustment, alteration or modification of product, incompatibilities, line-power surges, acts of God, or service performed by anyone other than Millennia Media or its authorized agent.

## LIMITS AND EXCLUSIONS

There are no express warranties except as listed above. Millennia Media shall not be liable for special, subsequent, incidental, consequential, or punitive damages, including, but not limited to: damage to recordings, archives, broadcasts, mixing consoles, or any associated equipment, downtime costs, loss of goodwill, or claims of any party dealing with purchaser for such damages resulting from the use of this product. All warranties, express and implied, including the warranties of merchantability and fitness for a particular purpose are limited to the applicable warranty period set forth above.

Some states do not allow the exclusion or limitation of incidental or consequential damages, or length of time an implied warranty remains in effect. As such, the above exclusions may not apply. This warranty gives you specific legal rights and you may also have other rights which can vary from state to state.

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